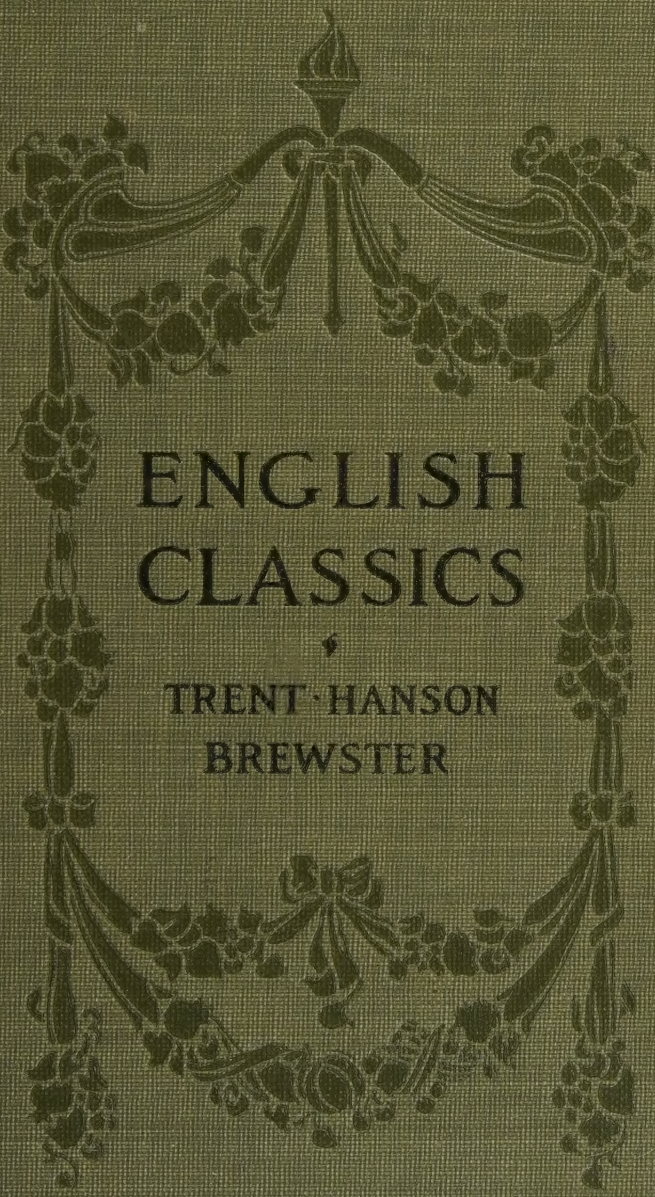

ENGLISH CLASSICS

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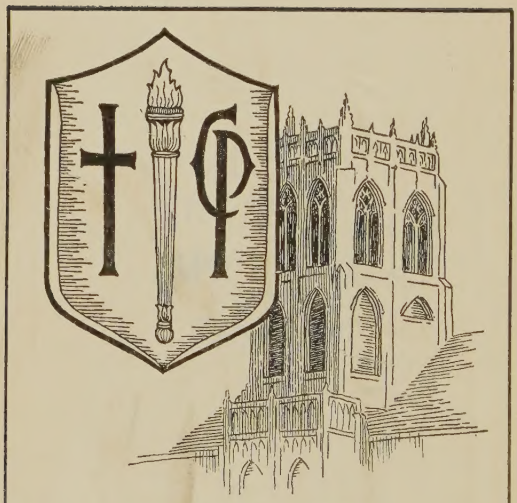

COLLEGE OF THE PACIFIC

College of the Pacific
Stockton, Calif.

AN INTRODUCTION TO THE ENGLISH CLASSICS

11-24097

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GINN AND COMPANY
BOSTON · NEW YORK · CHICAGO · LONDON

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PREFACE

The purpose of this book is to stimulate, in teachers and students alike, interest in the English Classics selected for use in schools, and to suggest various methods by which these masterpieces may be profitably studied. The book embodies the actual experience of teachers in the classroom, in that the analyses of most of the volumes studied and the accompanying questions have been prepared by men and women who have themselves edited one or more of the Classics and have actually taught them. The work of these collaborators has been brought into some uniformity of method, but without injuring, it is hoped, the suggestiveness and variety and particular method of each contributor.

In accordance with this plan, Part One gives a brief discussion of the value of literature in general and of the particular place in English literature of certain works ordinarily used for college entrance examinations. The keynote of the part is the encouragement offered the teacher. Part Two contains a detailed study of the so-called English Classics, arranging them in groups corresponding in the main with those in the announcements of the College Entrance Examination Board. It must be understood that the chief purpose of the questions in Part Two is to furnish methods and suggestions for gaining some knowledge of the books treated, and that these questions may be curtailed or supplemented as much as any teacher deems wise. References in this part are to the Standard English Classics Series published by Ginn and Company, but there is no reason why the material furnished should not be used in connection with any other series.

It is hoped that later a third part can be added, which will contain a less specific analysis of the methods of studying literature, in order that this book may serve not only as an introduction to particular Classics, but as an introduction to reading in general. It is planned to publish this third part separately as well as in conjunction with the two parts here included.

The short list of books at the end is for the use of teachers and students who desire suggestions for wider reading. It aims in no way to include all the books "that every one ought to read," or that "are indispensable to culture." It is simply a list of many accessible works which a teacher or pupil may use for supplementary or summer reading, and it is of course capable of indefinite extension.

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INTRODUCTION TO THE ENGLISH CLASSICS

PART ONE

APPROACHING THE CLASSICS

I

1. The Study of Literature. Some years ago, particularly in England, there was considerable opposition to any formal study of English literature in schools and colleges. The word "study," as its derivation shows, implies zeal for its object and involves conscious effort. The word "literature" carries with it the notion of the pleasure that attends the reading of interesting and charming books. Between conscious effort and pleasure there appears to be more of a real opposition than many earnest teachers and students might at first be willing to admit; and it was probably the perception of this fact that caused the protest against any formal study of literature, to which reference has been made. How may this opposition between conscious effort and pleasure be best put out of the way, or surmounted, or passed by?

For our answer let us turn to experience rather than to theory. For many years the schools of America have been using, in their classes devoted to English and American literature, select works of widely recognized excellence, called for convenience English Classics. These Classics have been divided into two groups, — those designed for "study" and those designed for "reading." In actual practice, since pupils are examined on both sets of books, this distinction between books for reading and books for study is often overlooked. It remains true, however, that by far the larger portion of the literature which our school children meet with is intentionally excluded from the books they are

required to study, and in this larger portion all the forms of literature best adapted to give pleasure to readers have been represented in books which experience has shown to be likely to make a particularly attractive appeal. Those pioneer educators who selected the first groups of Classics seem to have tried to get around rather than to remove the difficulty we are considering. They recognized the need of training young people to become careful readers, — that is, students of the most important classics in our literature, — wisely selecting our two greatest poets, Shakespeare and Milton, and two very important but differing representatives of our prose, Burke and Macaulay. Then they selected a body of literature to serve as material for reading as well as for discussion and for themes for writing, — in short, to stimulate and develop the taste for literature in teacher and pupil alike. This body of literature intended for reading as opposed to study has been subsequently much enlarged, while the material for study has been kept fairly constant. May we not draw from these facts the conclusion that the difficulties resulting from the opposition that exists between " study " and " literature " may be lessened if we grasp firmly, so to speak, both horns of the dilemma, — teach children to study some books and trust them to enjoy others ? We should all, teachers and pupils alike, make conscientious efforts to study as widely and deeply as we can a few great literary works, and we should also surrender ourselves as freely as we may to the pleasures that may be expected to accompany intelligent but not painfully concentrated reading of a number and variety of well-selected books.

2. What is Literature ? The opposition between " study " and " literature " is not the only difficulty that confronts us. It is also difficult to know both what literature is and what is literature ; that is to say, to define the art and to distinguish clearly between writings that have literary merit and those that have not. Many definitions of literature have been proposed, but none appears to have been generally accepted as satisfactory. Fortunately, however, certain facts about literature are

usually received as true, and by putting these facts together we are enabled to arrive at a working definition sufficient for practical purposes. Although in very ancient times all literature was oral, and in less ancient times most literature circulated in manuscript, to-day we need count as literature only such compositions as are put into print. This is one limitation of importance. Another is, that such printed compositions as are intended to answer purposes merely temporary — for example, newspapers, almanacs, controversial pamphlets, and the like — are excluded from literature as we use the word when we speak of studying it, unless some special qualities displayed in them serve to give them a permanent value. The speeches of Cicero and the pamphlets of Swift and the messages and letters of Lincoln exhibit so many excellencies of style and matter that they rank high as literature; but they and things like them are exceptions that prove the rule. Literature for our purpose, then, must be printed and of permanent value. But as scientific treatises, which are certainly not literature, are printed and of permanent value, we must proceed to explain the phrase "permanent value"; and here we encounter a real difficulty. Are all compositions the value of which depends primarily upon the information they convey and the practical — especially the didactic — purposes for which they are used, to be excluded, without a second thought, from literature? Some persons would at once answer Yes; others would hesitate; others would flatly answer No.

3. Value in Literature. It seems impossible for any person unerringly and positively to define the term "value" as it is used in connection with literature. Different epochs, different classes of men in the same epoch, individuals at different stages in their lives, apply varying standards of value. Much information was conveyed in verse by the early poets of Greece, and equally didactic poems scarcely readable to-day seem to have delighted some people in the sixteenth, seventeenth, and eighteenth centuries. What we regard as tedious allegories and absurd and interminable romances have charmed generations

not plainly inferior to our own in intelligence and taste. Poets whom our great-grandfathers enjoyed in their entirety we tolerate only in selections. Pamphlets like those of Milton, Marvell, and Defoe, which yield literary pleasure to a reader here and there, are totally neglected by the public. Some people regard Blackstone's "Commentaries of the Laws of England" as literature, so excellent is their style; others practically refuse to accept as literature of real value most of the poetry produced in England during the century that gave us the famous "Commentaries." Many a man who in his youth read with enthusiasm the poetry of Shelley wonders in his maturity what he found to admire in such visionary stuff, and derives his chief literary pleasure from reading histories, memoirs, and essays. Novelists who are considered by a small group of readers and critics to rank among the very greatest writers of our generation, if not of all time, are fairly lucky if a few thousand copies of their books can be sold, while men and women of very slight literary ability, whose novels critics deem unworthy of serious discussion, secure without difficulty hundreds of thousands of devoted readers.

4. Permanent Value in Literature. But some one will say: "We are not concerned with value that is fluctuating, but only with value that is permanent. The adjective will help us." Perhaps so, but how much? There is no literary reputation that is absolutely secure and unchangeable and current with all classes of men. There are intelligent people who find little to admire in the poems of Homer or the plays of Shakespeare. Dante went through a long period of detraction in Italy; many Englishmen and Americans take the greatness of Spenser and Milton on faith, or else try in vain to read them. On the other hand, there are students of literature who are continually employed in re-reading with the greatest possible literary satisfaction the works of Homer, Dante, Shakespeare, and Milton — one or all of them — and are totally unmoved by the vogue of many highly distinguished modern writers such as, let us say, Mr. Kipling, Mr. Henry James, M. Rostand, and Signor D'Annunzio. In a sense, the work of the older writers just named is indisputably

permanent, and that of the modern writers may become permanent; but we must not suppose that in literature the term "permanent" involves the ideas of universality and incontestability. The tastes, desires, and needs of men are almost infinite, and they vary from generation to generation and from stage to stage in the life of the individual. Even the roll of the oncoming tide of the ocean, which is a sublimely inspiring spectacle to one man, palls upon and depresses another.

5. A Working Definition of Literature. It does not follow, however, that our ideas with regard to value in literature must resemble chaos. Literature is practically understood to include for the purposes of study all printed compositions which have made a pleasurable appeal of some sort to a fairly definite and not inconsiderable body of readers throughout a space of time sufficiently ample to allow opinion to become adequately settled. Strictly contemporary works, what are called "books of the hour," are rarely studied, save occasionally for the purposes of classes in English composition, mainly because, while many of them may possess literary value which has a chance to become permanent, they have not been long enough before the public for us to be sure that the pleasure they give us has any of the elements of permanence. Sometimes the very essence of the pleasure such contemporary books afford is their timeliness, and, when a little later they are re-read, we are left wondering what we could possibly have found in them to enjoy. Occasionally, however, a contemporary book which fails to yield pleasure may, on a re-reading, afford considerable enjoyment. Its charm or power is unobtrusive and for some reason unobserved save by a few readers, but it slowly wins admiration and finally attains a good or a high rank in literature. In either case, whether the book speedily secures a wide and favorable attention or comes to its own only after the lapse of years, the constant and necessary element of its success as literature with qualified judges is its power to give a pleasure which is always in part æsthetic, — that is, a *pleasure which results from our perception of something beautiful.*

6. Pleasure in Literature. The term "pleasure," which is so essential to our working definition of literature, is plainly a very indefinite one, even when it is qualified by the epithet "æsthetic." We may be sure that no composition is likely to attain the rank of literature in the opinion of any large body of readers, if it does not please the ear by its harmony and the mind by its clearness and by the symmetry or harmonious arrangement of its constituent parts; in other words, it will not be regarded as good literature if it does not appeal to the sense of beauty in these essential respects (cf. § 14). But we may also be sure that it will not attain a high and permanent and generally acknowledged rank if it does not at the same time give satisfying play to emotions connected with our sense for truth and our sense for goodness. These appeals — to our sense for beauty in sound and beauty in symmetry as perceived by the intellect, and to our sense for truth and for moral excellence — may be answered by works the primary purpose of which is to convey information; and hence it is that historical, biographical, philosophical, and scientific writings may sometimes constitute important contributions to literature. Boswell's "Life of Johnson," Buckle's "History of Civilization," and Mill's "Principles of Political Economy" are standard books of information which the catholic-minded historian of English literature will not omit to consider.

It must be added, however, that from time immemorial compositions in which the imagination and fancy of the writer have fuller scope to work than is usually possible when his primary purpose is to convey valuable truths or to stimulate the moral nature, have been accorded the highest rank in literature by the majority of readers and critics. Epic poems and novels and dramas afford more of æsthetic pleasure than histories and sermons. The fact that some sacred writings, for example, the Book of Job, convey truths, stimulate the moral and religious emotions, and at the same time yield noble æsthetic pleasures should be regarded, not as contradicting the statement just made, but as furnishing an exception to it. It remains true that

a free use of the creative imagination enables a writer to attain high harmonies of sound and exquisite or noble symmetry of form, as well as to set before his reader scenes of natural beauty, historical picturesqueness, and dramatic interest, or else to stir the heart by appeals to sentiment and passion in a far more effective way and to a greater extent than is possible in those forms of literature in which imagination must of necessity play a restrained part. For example, a scholarly book dealing with ancient Troy may present much valuable information, and, if the writer possesses imagination, may transport us into primitive times and deeply interest us; but it cannot give us the kind or the amount of pleasure that is afforded by the "Iliad," "with its rolling rhythm, its stirring action, its heroic characters, its impressive scenes, its large simple truth to nature, and its charm of the far-off past."

II

7. Poetry and Prose. It is imaginative literature, then, with which teachers and pupils have most to do, and this falls, as, speaking strictly, all literature does, into the two divisions of poetry and prose. These divisions are sharply separated only in one way. Poetry is literature couched in measured language; that is, it is literature which consists of words arranged metrically. Prose is literature in which there is no metrical arrangement of words. Both poetry and prose, to be worthy of the names,—to escape being mere doggerel or worthless or merely temporary combinations of words,—must display the characteristics demanded of real literature; they must appeal in a pleasurable way to our sense for beauty, our sense for truth, our sense for goodness. But poetry must always make its appeal to our sense for beauty in sound through the use of measured language, which yields special effects of harmony. Prose secures its effects of harmony through less fettered combinations of words. As words arranged metrically are called verse, we may say that poetry is literature in verse, while prose is

literature not in verse. Critics have attempted to make other distinctions between poetry and prose, but, while some of these distinctions are useful, none is of such universal application as to require discussion here. It should be added that, just as certain forms of life seem to stand midway between the animal and vegetable kingdoms, so there are forms of literature, for example, many of the writings of Walt Whitman, which seem to occupy a more or less indeterminate position when we endeavor to classify them as poetry or prose according to the test of measured language.

8. The Encroachments of Prose. Although there is no absolute rule by which a writer may determine whether he should say what he has to say in poetry or should choose prose instead, it is generally true that themes demanding a highly imaginative treatment and making a profoundly emotional appeal will assume a poetical form. For example, a dramatist selecting a theme of heroic tragedy, especially one lying in the remote past, would have been almost certain, before our day, to write a poetical tragedy, and would still be tempted to do it. There can be no question, however, that prose has been and is steadily encroaching upon poetry. The literature of information and of teaching is now, with scarcely an exception, couched in prose. Prose has gained upon poetry in the drama, and, in the form of fiction, — whether in short story, tale, novel, or romance, — it has undertaken to perform most of the functions of the epic, the narrative poem, and the idyl or descriptive poem. It can even take the place of the short lyric or reflective poem, although in this domain of utterance the poet is still supreme. When, in addition to these facts, we consider that the orator, the historian, the biographer, the philosopher, the critic, the essayist, the theologian, the scientist, and the miscellaneous writer do their work through the medium of prose, we perceive that probably the encroachment of prose upon poetry constitutes the most important single fact in the history of literature.

9. The Supremacy of Poetry. Despite the encroachments of prose, it is plain that in the main, according to our definition to

of literature, the world's greatest literary possessions are a few poems of the past, and that the supreme names among writers are those of poets. The "Iliad" and the "Odyssey," the dramas of Æschylus and Sophocles, the "Æneid," the "Divine Comedy," the tragedies of Shakespeare, "Paradise Lost," and "Faust,"— these are poems, and the names of their authors are held in special veneration. Occasionally a critic ventures to add the name of a prose writer to this eminent group, — for example, the great French novelist, Honoré de Balzac, has been ranked by some of his admirers along with Shakespeare, — but thus far little attention has been paid to these claims. Of the better-known literatures, only the Spanish has for its chief classic a work in prose — "Don Quixote"; for the great comedies of Molière, who is probably the supreme classical writer of France, take in some cases the form of verse, whether or not we usually think of him as an eminent poet. This supremacy of poetry over prose obviously holds good only in the domain of the national classics. It is a supremacy to which modern lips often bear a testimony not corroborated by modern hearts; it may at any time disappear on account of the steady advance of prose in power and scope and popular appeal; but it is a fact of literary history and present experience, and it should always be borne in mind by teachers and students. "The great poetical classics are, thus far, the world's chief storehouses of noble thought and feeling. The supreme poets are, of all mortals, our most satisfying and unfailing sources of instruction and delight."

10. The Classes of Poetry. The body of literature written in measured language and distinguished by the name of poetry is usually treated under a convenient system of classification practically derived from the Greeks. There are five or six large divisions of poetry which carry out five or six distinct and important purposes for which poetry may be written. They are (1) Epic Poetry or Narrative Poetry, in which the poet's prime object is to unfold a series of events, — that is, to narrate something which, in the case of the epic proper, must be of world or racial or national importance; (2) Dramatic Poetry, in which

the poet's prime object is to present characters in action — usually upon a stage; (3) Lyric Poetry, in which the poet's prime object is to express either his personal thoughts and feelings or thoughts and feelings that are the common property of a generation or a people or a class; (4) Idyllic Poetry, in which the poet's prime object is to describe a phase of life or a scene in which the dramatic element of action is not predominant; (5) Didactic Poetry, in which the poet's prime object is to incite to duty and to convey instruction in a manner not incompatible with the fundamental purpose of all poetry to yield æsthetic pleasure. It is usual to add a sixth class (6), Satiric Poetry, in which the poet's prime object is to ridicule and chastise his fellow men for their crimes and follies. Yet, in the last analysis, the didactic element is so strong in satiric poetry that it seems scarcely necessary to treat it by itself. Arnold's "Sohrab and Rustum," Shakespeare's "Macbeth," Palgrave's "Golden Treasury," Goldsmith's "Deserted Village," and Pope's "Rape of the Lock" represent among the Classics now or until recently taught in our schools the five chief classes of poetry in the order given above. If we accept satiric poetry as a sixth class, it is under that that we must include "The Rape of the Lock," and we shall not be surprised to learn that none of the poems now usually studied in our schools represents strictly the class of poetry denominated didactic. The reason is obvious. Modern readers of poetry tend to emphasize its æsthetic elements more than their fathers did.

11. The Chief Classes of Prose. It has not been practicable to divide prose into classes as clearly defined as those of poetry; yet it admits of division into several important and easily recognized classes. Five of these may be briefly described in the present section. Corresponding with the Epic, we have (1) Prose Fiction, including the novel of manners, romances of various kinds, novelettes, short stories; and (2) History, the record of the achievements of humanity in organized society, which falls into a large number of subdivisions, according as emphasis is laid upon politics, war, industry, art and letters, and

the like. Complementary to History is (3) Biography (including Autobiography), the record of the life of a single man who in some way or ways appears to have distinguished himself. A fourth class of prose (4), the Essay, is very varied in character. In form it is usually brief; in style, easy, discursive, and engaging; in substance, confined to a phase of its subject or else presenting a general sketch of it. The essay may trench on the fields of history, biography, and fiction; it may perform some of the functions of lyric and idyllic poetry by giving expression to moods, and by attempting descriptions of all sorts; it may be designed to give information in numerous fields, for example, criticism, philosophy, and travel; it may incite to noble conduct or act as a deterrent to vice and folly. Such a changing form of literature obviously defies definition, yet it may be fairly said that the prime function of the true essayist — such an essayist, let us say, as Addison in his "Spectator" papers — is to comment upon life, particularly upon its superficial aspects. Corresponding with the Essay in its brevity and to a certain extent in its wide range is (5) the Oration, which in its less elevated types appears as the Address or the Speech. The Oration differs fundamentally from the Essay in that it avoids superficial and pleasant comment and that it is rarely discursive; that is, that it devotes itself with "high seriousness" and with firm consistency to the task of persuading the human will to a noble or at least creditable course of action.[1]

12. Supplementary Classes of Prose. It is clear that the five classes of prose just described are far from exhausting the forms prose literature may take. But that they are in a certain sense the chief forms from the point of view of literary fame may be inferred from the fact that they furnish special names to the men who write them and also special names for types of composition. The words "novelist" and "novel," "historian" and "history,"

[1] Sometimes the word "discourse" is used to cover the oration, the address, the speech, the sermon, the lecture. The sermon and the lecture, however, frequently resemble an essay that is read aloud. As we are considering literature that is written and read, it seems best to emphasize the manner and purpose of writing rather than the circumstances of composition and delivery.

"biographer" and "biography," "essayist" and "essay," "orator" and "oration," are clearly understood without any further qualification. We do have the words "philosopher" and "traveler," and some volumes of philosophy and of travels belong undoubtedly to literature; but we tend to view their authors as thinkers and men of action rather than as men of letters. This is also true of such historians as Stubbs and Ranke; but other historians, for instance, Macaulay and Parkman, are plainly men of letters as well. When, therefore, we use the words "treatise," "book," or "volume," followed by a descriptive phrase not taken from one of the five classes just enumerated, — for we do speak of a volume of essays, — we generally refer to one of the supplementary and often nonliterary classes of prose, such as philosophy, theology, law, economics, sociology, the sciences, travel and adventure, philology and technical criticism.

One class of prose, which in single specimens seldom attains the rank of literature, may, when collected and presented in mass, take a very high rank. This is the class formed by the letters or correspondence of such interesting men as Gray, Cowper, Horace Walpole, Byron, Lowell, and Stevenson. It need not, perhaps, be considered as forming one of the chief classes of prose, because it is so frequently combined with biography and autobiography that it is more conveniently treated as a branch of them; but sometimes even a single letter becomes an important contribution to literature, as, for instance, Dr. Johnson's to Lord Chesterfield. In like manner editorials are sometimes gathered into volumes of literary value. Most editorial writers, however, like the writers of political pamphlets in the eighteenth century, usually take rank with the journalists rather than with men of letters.

Permanent value in which the element of æsthetic appeal is at least fairly strong is demanded of the prose that is admitted to a place in literature, and it is perhaps more difficult for the prose writer, and certainly much more difficult for the journalist, to satisfy this demand than it is for the poet. It will be observed that of the English Classics to be taught for the years

1913–1915 the entire third group of eleven volumes is taken from the first of the classes of prose, namely, fiction, and that in a sense the " Pilgrim's Progress " and the " Sir Roger de Coverley Papers " might have been transferred to that group from the fourth. The remaining eleven volumes of the latter group represent the essay, the critical lecture (Thackeray's " English Humorists "), the oration, autobiography, travel, popular science, and a type of prose which has become sufficiently important of late to constitute a special class, — what we call loosely " nature books," for example, Thoreau's " Walden."

III

13. Reading. The poetical and prose " classics " mentioned in the preceding sections were written to be read, not to be studied. They were designed for readers who would probably require, in order to comprehend them, no outside help save such as is afforded by a work of reference like the dictionary, and such help only occasionally. In other words, these books were written for more or less mature and cultivated readers qualified by nature and training to understand and sympathise with the authors. Such a presumption holds to-day in the case of most books save those specially written for the young. But it is obvious that thoroughly qualified readers are few and far between. In the first place, a very large number of people spend most of their time in occupations that yield them little leisure to read at all, and when they do read, they usually pick up a newspaper or a magazine or a novel that does not require close attention. Millions of men and women who lead useful and agreeable lives never think of reading a book that, strictly speaking, belongs to literature. In the next place, most people who may properly be called readers are limited in their tastes and training. Their interest extends only to a class or a few classes of modern books, and their education and occupation do not permit them to cultivate and extend whatever taste for reading they may have been born with. It would therefore seem

follow that the most fundamental and difficult task of teachers — not of English only, but of any subject — is to determine how they can best stimulate in their pupils the desire to read, and how they can best train them to bring their intellectual and emotional powers adequately to bear upon their reading. In some cases teachers can count upon an inherited bent for reading; in others they may be sure that the example of cultured parents and friends will at least enable their pupils to perceive that a taste for reading is worth cultivating; but in a majority of cases they can rely on no such support. Their appeal must be made mainly to native capacity, and their chief reliance must be upon the charm and power exerted by the literature to which it is their privilege to introduce their scholars. Nevertheless, through the contagion of their own enthusiasm for the best books, and through the application of common sense and pedagogical faculties to the problem, they may hope to accomplish much with specially endowed pupils and something even with the most backward. Only a few, and those very general, directions can be given to aid them in their task.

14. Teaching How to Read. As one of the most important characteristics of literature is its attractive appeal to the ear, it seems plain that the practice of reading with the inner ear should be encouraged as far as possible by constant reading aloud in class and by advice to sound, if possible, all words to the inner ear in silent reading, especially of poetry. Reading by the eye alone secures rapidity and may enable one to appreciate much of the beauty and power of a piece of writing; but beauty "at one entrance" is "quite shut out," and this ought not to be. Even very young children are pleasurably affected by rhythm and rhyme, and to trained readers they often yield the most subtle delights. How much delight, for example, would have been lost to readers young and old if Browning had described in a prose sketch the stirring event which forms the subject of his poem "How they Brought the Good News from Ghent to Aix"; if he had been debarred the use of the swinging rhythm which captures our interest and pleases our ears from the very first lines:

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
"Good speed!" cried the watch, as the gate-bolts undrew;
"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

Beauty of structural symmetry, that is to say, the adequate construction and the harmonious arrangement of the constituent parts of a composition, is not so readily perceived, in fact is often perceived only after reflection of a kind and amount not to be expected of pupils, especially in the classroom. But the teacher may point out such beauty, or perhaps more easily the absence of it, in any composition — poem, essay, or prose tale — short enough to be read in class; and pupils thus trained may come to be affected, consciously or unconsciously, in their own reading by the perception of this kind of beauty. For instance, Gray's "Elegy" will yield many examples of symmetrical beauty, notably in the skill with which the poet adjusts the phases of his thought one to another and gives to each an adequate statement balanced by sufficient illustrations.

The appeal to the inner eye made by descriptive writing, the appeal to our sense of reality in character and conduct made by all classes of writing, particularly by the drama and fiction, the appeal to our ideals, individual and social, which is rarely or never absent from good literature, may all be judiciously pointed out by the teacher and will be perceived in greater and greater degree by the pupil as his age increases and his taste for reading develops. In pointing out these general features of literature the teacher must depend for success chiefly upon the choice of his material. Poems written in well-marked rhythms and simple stanzas are best suited to immature readers. Scott's "Young Lochinvar" and Longfellow's "Wreck of the Hesperus" are better poems to begin with than Milton's "Lycidas" and Keats's "Ode to a Grecian Urn." Nor is this true for metrical reasons only. The emotions to which the poems of Milton and Keats make so profound an appeal are more or

less undeveloped in very young readers, who, as a rule, are not impressed by the extraordinary poetic art of the two writers. Choice and suggestive diction, original and felicitously imaginative figures of speech, deft use of poetic devices rich in associations for readers of wide culture, — these features of the work of Milton and Keats render them poets to whom the average pupil should be introduced only after a taste for the simpler forms of poetry has been developed in him. Fortunately, however, there are works in which simplicity and richness of both form and substance are harmoniously united. For example, Arnold's poem, " Sohrab and Rustum," although composed in blank verse and far from destitute of poetical ornament, is so simple in its emotional appeal and so clear in its setting forth that little of its effectiveness and beauty is lost even upon inexperienced readers. The same thing is true of " Macbeth " and of most or all of the works of fiction included in the Classics recommended to schools. We may conclude, then, that with choice of the proper material, especially in poetry and fiction, and with due attention to beauty of sound and to the simpler kinds of appeal made by substance and form, the diligent teacher may slowly inculcate in many if not most of his pupils a respect and liking for literature, and develop in them a capacity for intelligent, sympathetic reading.

15. Attention to Details in Reading. There is a special point with regard to reading in school which seems to deserve some notice. In the main, the Classics selected are excellent specimens of literary art, and the temptation to the qualified teacher to dwell upon details of workmanship is very strong. It follows, however, from what was said in the last section, that this temptation should at first be stoutly resisted, and that only in the last two years of high-school work should a moderate yielding to it be allowed. The main reason for this is, that a capacity to feel interest is much more widespread than a capacity to feel delight or rapture, and that art appeals primarily to the latter rather than to the former. For example, almost any child will be interested in the story and the characters of " Macbeth,"

but very few children are capable of appreciating to the full the peculiar qualities of imagination and diction that make Macbeth's speech in Act V, scene 5, beginning " She should have died hereafter," one of the supreme passages, not only of this play, but of Shakespeare's entire works. The noble beauty of such a passage should indeed be pointed out, but a long discussion of the poetic quality of the adjective in the phrase " The way to dusty death " should be avoided.

Perhaps the best way of endeavoring to indicate to the pupil the fact that a special passage is nobly poetical is to read it aloud with such sympathy that no one can listen without a feeling of delight.[1] Some comment upon the ornamental details of composition, some explanation of the use of metaphors, similes, and other figures of speech, some discussion of the historical and geographical setting of a work like " Sohrab and Rustum," and, in special cases, even a little comment on the history of the words used and on variations of text may be allowed to the discreet teacher, but his chief aim should be so to stimulate the interest of his pupils in the larger features of the work read that their dominant desire will be to become readers on their own account. This is not to say that the teacher should not pay close attention to details when it is a question of correcting slovenly and inaccurate habits of reading; it is only a warning against the use of excessively annotated textbooks and the indulgence on the part of the teacher in comments critical or scholarly that are likely to mean much more to him than to his pupils. It is only in connection with the Classics set apart for special study that such comments should be freely indulged in, and even then not to the extent of making the pupil subordinate the text to the notes. In other words, it should be remembered that, if the pupil acquires the habit of reading, he will be almost certain to read with ever

[1] It is greatly to be hoped that no teacher will refrain from reading poetry aloud to his classes because of the feeling that he is not a good reader. He may not be a trained elocutionist, but some people feel that that is an advantage rather than a disadvantage, and if he really enjoys what he reads, he can usually give his audience what it craves most, — reading that is at least sympathetic.

greater accuracy and appreciation as his age and culture increase, and that to overemphasize the study of details not only is not likely to foster a taste for reading, but is likely to discourage such a taste if it already exists. In this connection we should bear in mind the fact that by the character of our examination questions we may easily force pupils to give a disproportionate attention to details, with the result that the main object of literary teaching, to make boys and girls lovers of books, may be partly or totally thwarted. We should no more drum and drudge a child's taste out of him than we should flog his spirit out of him. Yet do we not do violence to many a child's tastes when we force him to remember the plot of a novel with sufficient accuracy to write an elaborate description of it? Are we duly mindful of the fact that a capacity to forget is often as great a blessing as the power to memorize? As with liberty, so with discipline, mental and physical, — many crimes are committed in its name.

16. The Choice of Books. Scarcely less important than the ability to read with sympathy and intelligence is the ability to choose books deserving to be read. The latter capacity is of slow development; hence young people need guidance in their reading, despite the fact that their innocence often protects them against vicious books and their native good taste leads them into pleasant and profitable fields of literature. Much excellent guidance is furnished by books and essays specially designed to aid in the selection of reading, — for example, by Frederic Harrison's stimulating volume entitled "The Choice of Books"; but only too often habits of superficial and scrappy reading are encouraged by popular compilations, and distinguished men do harm by prescribing doses of literature much as physicians prescribe medicines. In the last analysis, it is about as presumptuous to order another person's reading as it is to order his life; yet in reading, as in life, it is a sign of folly to despise or ignore the experience of our elders. Affection and tactful regard for others are the best preachers of good conduct and the best teachers of good literature, provided the coöperation of

intelligence be secured in both cases. In this fact the qualified teacher of literature finds his chief excuse for being. He is interested in his scholars and he is interested in the books that have become, as it were, his friends, and he wishes, for no selfish reasons, to bring the two together. If he possesses tact, taste, knowledge, and enthusiasm, he can do far more to guide and stimulate the reading habits of his pupils than any formal critic is likely to do by his writings.

But what, on the other hand, shall we say of the uninterested and therefore uninteresting and unequipped teacher of literature? Such a teacher cannot possibly be a proper guide in the choice of books, and, even when he is using with his classes books chosen by others, his work must necessarily be perfunctory. Good habits of reading and interest in literature are not likely to be acquired in mature years, but they can be somewhat cultivated; and it would seem to be the duty of every teacher of English who recognizes his limitations in these respects to do what he can by way of study and wide reading to fit himself to become a more competent guide to his pupils. He can at least endeavor to read books of recognized merit and to avoid frittering away his mind and his time in constantly reading newspapers, magazines, and second-rate novels. He can study at home instead of trying to acquire information from popular lecturers. In other words, he can recognize that good teaching implies culture, that culture implies a knowledge of the best things that have been written upon the chief concerns of life, and that culture is acquired only through study, — that it cannot be picked up or absorbed. In proportion, then, as they acquire real culture, teachers will be able intelligently to guide their pupils in the choice of books.

17. The Enormous Mass of Literature. But the number of good books is so large, the mass of real literature is so enormous, that it seems presumptuous for any teacher to assume the functions of a literary guide. That there is an element of truth in this complaint, which one often hears expressed, need not be denied; but, as we have seen, literary guides are needed, and,

after all, the multitude of the books we do not know should not make us distrust our knowledge of the good books we have studied. The great extent of literature and the consequent limitations to our knowledge of it ought to check our dogmatism and our conceit in literary matters, not to dampen our enthusiasm as students and teachers. And we should remember two facts. The first is that time is an admirable sifter, and that even good books which serve no definite present needs, or have been surpassed by others in the same field, soon drop out of sight and cease to form a necessary part of the equipment of the teacher or even of the critic. Such books may never cease to be material for scholars and antiquaries, but often they need not be even known by name to the mass of literary workers and students. The second fact is that year by year the works of scholars and critics facilitate the task of the teacher of literature by grouping and describing the books of the past and thus enabling him to pursue his studies with less and less loss of time through misdirected efforts. Then again, one's tastes and one's equipment in foreign tongues are important factors in the acquisition of culture, and the problem that confronts most teachers of English literature practically resolves itself into finding the time and developing the desire to read the best poems, plays, and novels, together with a few of the best essays, biographies, histories, and miscellaneous books that have been written in English in the past three hundred and twenty-five years.

This, it is true, is a sufficiently ambitious program in view of long school days and multifarious duties, but at least two things are certain with regard to it: the less one does of this sort of reading, the less qualified one is to teach English literature; and the more one dwells upon the impossibility of reading all one should read, the less time and disposition one has to plunge in and read as many of the best books as one can. What matter if one is not equipped with half a dozen languages and the capacity to enjoy in the original the classics of several great literatures in addition to the classics of one's own

literature? What matter if even the translations of great foreign books remain sealed to us? What matter if we never have an opportunity to read our English epic "Beowulf" in the original, and are continually hampered in our enjoyment of Chaucer because of our unfamiliarity with the Middle English dialect he employed? There is still left us more than enough good books to occupy us profitably and to delight us; let us forthwith begin to read them. And if many a crowded day in the school year sees us forced to reduce our reading for culture to a bare half hour or to a snatched ten minutes, let us do even that small amount of reading and be thankful for our brief escape into the free world of thought and feeling. Let us not wait for vacations and holidays or for instructions when and how to begin. Not one of us but has some good book on a shelf waiting to be read or re-read; down with it as soon as possible. That is the reply to make to our querulous reflections with regard to the vastness of literature and the scantiness of our opportunities and capacities. And let us not despise what we can gain if we utilize ten minutes here and there. A certain teacher of English is fond of telling his students how he kept up his Greek, and in two school years read through the "Iliad," the "Odyssey," all of Sophocles, and several plays of Euripides mainly by having the volumes accessible while he was waiting for his midday dinner in a not overpunctual Southern household.

18. The Modern Field of Study. We have just seen that it is in modern English literature that the field of the teacher's study and reading chiefly lies, and this is, of course, the field of his pupils' work. The period of our literature known as the Anglo-Saxon or the Early English is of the utmost importance to all students of our language, and contains monuments of poetry and prose which well repay reading; but its literature is not of supreme excellence, and the time is far distant when all teachers of English will be equipped with the linguistic training necessary to its understanding. Much the same thing is true of the large mass of writing done in Latin and Middle English during the medieval period. This literature is no longer

underestimated and neglected, and the cultivated reader should know something of its outlines; but essentially it remains, and must always remain, the province of the specialist. Its greatest representative, Geoffrey Chaucer, and to a less extent the poets Langland and Gower, the anonymous author — or authors — of "The Pearl" and "Gawain and the Green Knight," the travels of Mandeville, the "Morte d'Arthur" of Sir Thomas Mallory, the Scotch poets headed by Dunbar and Hefhryson, — these are authors and books encountered in college and university courses in English, and in some cases read, in the original or in modernized forms, by readers seeking general culture. But not one of them, not even Chaucer, has yet, save very occasionally, been studied in our schools. Perhaps the day may come when our first great poet, who is still unmatched for his quiet humor, his engaging portrayal of character, and his genial gift of story-telling, may be taught in selections to all school children; but at present it seems difficult to make room even for his great successor, the more modern Spenser, who divides with Shakespeare the chief honors of the Elizabethan Age, and is the purest and most idealistic of all our poetic masters. Practically speaking, it is Shakespeare, the most universal of our poets and therefore in essential respects a modern writer, who alone, in selected plays given in a modernized text, is, of all the English writers that flourished before the reign of Charles I, studied by school children of to-day in the great English-speaking republic sprung from a colony founded by Englishmen about the time his tragedy of "Macbeth" was being written or first performed.

To be sure, no intelligent teacher of Shakespeare will consider himself properly qualified until he has studied other authors of the Elizabethan Age and, in outline at least, the history of the drama in English and other literatures; but the busy teacher can scarcely, if he is to do justice to the entire body of the Classics studied in schools, become an Elizabethan or a dramatic specialist. It is not even requisite that he become a seventeenth- or an eighteenth-century specialist, for while

Milton's minor poems, Bunyan's "Pilgrim's Progress," Addison's "Sir Roger de Coverley Papers," Defoe's "Robinson Crusoe," Goldsmith's "Vicar of Wakefield" and "Deserted Village," Gray's "Elegy written in a Country Churchyard," Franklin's "Autobiography," Burke's "Speech on Conciliation," Washington's "Farewell Address," and Books II and III of Palgrave's "Golden Treasury," of the Classics soon to be required, fall within those centuries, the quality of these works is such that most of them can be effectively taught from the point of view of their modern interest without great insistence upon those features an understanding of which is dependent upon a minute knowledge of the literature and history of the age in which they were written.

It is apparent that, in a sense, Dickens's "Tale of Two Cities," Thackeray's "Henry Esmond" and "English Humourists," and Macaulay's essays on Clive, Hastings, and Dr. Johnson are closely affiliated with the books that represent the eighteenth century, and that, strictly speaking, Coleridge's "Ancient Mariner" belongs with them. But, although the selected Classics are very fairly distributed between the eighteenth and the nineteenth centuries, it is quite obvious that the interest of most students attaches itself chiefly to the works that most nearly represent the spirit of their own day; and that, if the teacher has the time and the inclination to specialize anywhere, it is the so-called Georgian and Victorian periods to which, in a majority of cases, he will most profitably give his allegiance. This is not said with any purpose of disparaging our older literature or those kinds of literary scholarship which are more or less antiquarian in character. All that is meant is to remind teachers who have not been able to acquire the special training requisite to the understanding and appreciation of the older periods of our literature, that, even with their limitations, they have a large and noble body of writings with which to occupy their minds and spirits, and that it is precisely this modern literature that means most to the majority of their pupils.

IV

19. Reading and Memorizing. Taking the Classics recommended for the years 1913–1915, we find that they are divided into two unequal groups, — those selected for reading and those selected for study. The National Conference which proposed the two lists of books for "a progressive course in literature covering four years" emphasized the need of encouraging pupils "to commit to memory some of the more notable passages both in verse and in prose," and of training them to read aloud. The further advice was given that the student should "acquaint himself with the most important facts in the lives of the authors whose works he reads, and with their place in literary history." This language means that the study of the Classics may be combined with or used to supplement the work done by the schools in reading, declamation, and general public speaking, and that the study of literary biography and history should not be neglected. We have already seen that training in reading is absolutely essential to the comprehension of the Classics; hence each teacher or each school must determine how far pupils have qualified themselves as readers before they enter upon their four years' course in literature, and how far the deficiencies discovered may be corrected in the classes specifically devoted to the Classics, how far in special classes for reading and public speaking. Certainly it would seem a mistake for the teacher to assume a capacity for intelligent reading in all the pupils that come to him, and it may be suggested that a very profitable test of this capacity may be made at the beginning of the first year in connection with the recommendation of the Conference with regard to memorizing selected passages. One of the poetical Classics should be chosen with respect to the passages it yields for recitation and declamation, — for instance, Gray's "Elegy," — and the teacher should be vigilant in detecting in all mediocre and poor reciters and declaimers the underlying failure to comprehend, due to inability to read intelligently. Such a use of the poem is bound to have two good results. It will test the

ability to read, and it will store the minds of capable pupils with apt quotations and with passages of beautiful poetry delightful in themselves and valuable in developing standards of criticism by which poems subsequently read or memorized may be consciously or unconsciously judged. In this connection the teacher will do well to observe that poetry is more readily memorized than prose, and that orations furnish, as a rule, better materials for declamation than do other forms of prose. He will do well, also, to read the introduction which Matthew Arnold wrote for the first volume of Ward's "English Poets," where the great critic and poet dwelt upon the sustaining and ennobling power of poetry and upon the advisability of selecting supremely poetical passages to serve as touchstones of the substance and style of the poems we read.

20. Literary Biography and History. The recommendation of the Conference that students should not neglect literary biography and history is usually carried out to a certain extent by the use of annotated textbooks in which brief sketches of authors' lives are given, as well as some account of their place in the history of English and American literature. The Conference did not in set terms recommend the use in schools of formal manuals of English and American literature; but some schools use them in addition to the required Classics. No universally applicable advice can be given upon this point, but it seems clear that at least the minimum of biography and history furnished in the annotated texts should be insisted upon. Vague and formless literary appreciation, dissociated from all exact knowledge, is not to be encouraged, although it is doubtless better than indifference or hostility to literature; but, on the other hand, the teacher should be continually alive to the fact that all pupils do not utilize readily and pleasurably information about authors and books, and should remember that one of the most notable steps in modern teaching was taken when the old-fashioned manual of literary history combined with specimens of composition was more or less dropped from the schools. Even at this late day manuals of English and American literature are

rarely written by persons of sufficiently wide reading, critical aptitude, and literary faculty to make them either attractive or authoritative. They are too frequently commonplace, or else represent too often the caprices and the deficiencies of the persons that write them; and the time spent upon them, save in the case of exceptional students, is seldom repaid. Occasionally a literary biography may be used with profit in the schools, and some way should be provided by which pupils may acquire the large outlines of literary history, either through talks by the teacher or the discreet use of such a small compendium as Stopford Brooke's "Primer"; but, in the main, the work of the four years should be confined to the Classics selected and to such other specimens of excellent literature as it is possible to add by way of supplementary reading. This will be done with less and less loss in proportion as we learn to look upon history as not merely a record of wars and political events but an ordered account of the progress of civilization. The history of literature and the arts is an integral part of culture history and belongs to the teacher of history. The prime business of the teacher of literature is to inculcate love for reading in general, and to develop in himself and his pupils the faculty of discriminating the best literature from that which is merely mediocre. Perhaps he will do well to maintain a complete silence with respect to the poor writing that often masquerades as literature.

21. Close Reading or Study. Literary history and biography naturally play a somewhat more important part in connection with the books set apart by the Conference for study, or, as the Conference also phrased it, for "close reading." Shakespeare's supreme place in English literature and some of the reasons for it ought to be impressed upon the mind of the student who, having read five representative plays, may be presumed to bring to the study of "Macbeth" an interest in the man that wrote it. On the other hand, elaborate information with regard to the Elizabethan drama gained at secondhand will not greatly help a boy or girl to appreciate the tragic power of "Macbeth," and it may render the study of the play burdensome and unattractive.

So with the historical material on which the tragedy is based, and so with textual comment and philological information. Some of this is essential for the pupil and more of it for the teacher; but, even in the case of the books selected for study, care must be taken that the suggestion of the Conference, that "greater stress" should be "laid upon form and style, the exact meaning of words and phrases, and the understanding of allusions" be not followed so slavishly that study of the classic ceases to be a source of enjoyment and becomes a dreary task. It should be remembered that knowledge of what is said in a note does not prove that the pupil *understands* an allusion made by Milton or that he at all *appreciates* it. For him to acquire a truly exact knowledge of all the words and phrases employed in Burke's "Speech on Conciliation with America" would occupy many years, if not his whole lifetime. The Conference meant only that Shakespeare's tragedy, three of Milton's shorter poems, Burke's famous speech, or Washington's "Farewell Address" and Webster's first "Bunker Hill Oration," and the chosen essay of Macaulay or of Carlyle should be studied carefully with respect to literary and historical setting and material, to style, and to important details, to the end that the work studied should more deeply impress itself upon the minds and imaginations of pupils than other books, however excellent, read less deliberately and at an earlier stage of youth. The making of young prigs, the training of human parrots, the forming even of embryo scholars, can scarcely have been the purpose of the Conference. Interested and inspired young readers, eager to explore the treasures of human knowledge, thought, and feeling garnered in books, is what four years of good training in high-school English ought to produce out of propitious material; and this result will rarely be obtained when any element of pedantry attaches to the teaching.

22. The Classics from the Point of View of Interest. We saw at the beginning of this Introduction that "study" involves the student's zeal for or his interest in a thing. What have the Classics to offer him in the way of stimulation of interest, both

in the years when he is reading somewhat widely and in the year when he is reading somewhat narrowly and closely? Let us examine the books briefly from this point of view. The first group consists of narratives from the Old Testament together with the "Iliad," the "Odyssey," and the "Æneid," in whole or in part. Here we have the world's best tested stories, — the best tested in the length of time during which they have been told or read, and the best tested in the variety of the peoples to whom they have made their appeal. There is no compulsion upon the teacher to use these stories, for liberal substitution is allowed; but in the absence of very special reasons for avoiding them he should surely make use of one or more of them. The great narratives of the Old Testament not only interest through their simple, direct appeal to human nature, but exert the spell that is cast by the far-away and the strange. Moreover, they serve to connect the school work with what the child has long known, in many cases, through the training he has received in home and at church. He comes to them as old friends. Sometimes this is true of the three great epics also, but, even when they are new, they are often found to exert an unparalleled fascination. The "Odyssey" is the fountainhead of romance. Read sympathetically in a good translation, the adventures of Ulysses with the Cyclops will hold the attention of even a very young child. The "Iliad" and the "Æneid" are less interesting as continuous narratives, but they contain episodes of great interest, and are notable, the one for power and truth to nature, the other for literary charm. It may be doubted whether any writer has ever surpassed in noble dignity and tender sympathy and straightforward simplicity the sixth book of the "Iliad," which contains the exchange of pledges between Glaucus and Diomede and the parting of Hector and Andromache.

23. Shakespeare. If any writer has surpassed Homer, it is the great English dramatist, five of whose plays constitute the second group of the Classics for Reading. The world of Shakespeare, although in many respects far removed from us, seems nearer to most modern readers; hence, whether or not he is a

greater poet than Homer, — a point which cannot be settled by any sort of argument, — there is little doubt that his works may be relied upon to interest more students to-day than even the "Iliad" or the "Odyssey." Not all of his works, however, can well be taught in schools. The subject matter of this play, the construction of that, render it not fully representative of its author's genius or adaptable to the classroom. It would seem difficult to make from the plays a better choice for young people than has been made by the Conference. "The Merchant of Venice" furnishes not only a delightful romance, but also some wonderfully poetical passages to be committed to memory, and contains two of Shakespeare's most masterly characters, Shylock and the exquisitely noble Portia. "A Midsummer Night's Dream" gives us entrance into Shakespeare's fairyland. "As You Like It" may have been in Milton's mind when he wrote:

> Or sweetest Shakespeare, Fancy's child,
> Warble his native wood-notes wild.

"Twelfth Night" blends gay comedy with charming romance, and, like the plays just mentioned, is full of beautiful poetry. "Henry V," while less full of broad human appeal than the two parts of "Henry IV," which contain Shakespeare's greatest comic creation, Falstaff, is nevertheless a good representative of the history plays, and furnishes in the gallant king the kind of hero likely to interest youth. Finally, "Julius Cæsar" and the play selected for study, "Macbeth," represent well, though perhaps not supremely well, Shakespeare's genius in what many people consider the very highest form of human art, to wit, the poetic tragedy. Both convey moral lessons of high significance; both deal with passions that can be freely discussed with advantage; the one is connected with real history at a most important epoch, the other with history blended with legend; both present characters in whom Shakespeare's power to give life to his personages is seen in full measure; and, finally, both contain passages admirably suited to declamation and recitation. And, in addition, "Macbeth" is an excellent play

for the use of such teachers as are interested in the structure of the drama and in the history of the stage. In short, Shakespeare, the worthiest perhaps of all writers to set before the youth of our country, may be read and studied in our schools, thanks in part to the wise provisions of the Conference, in a manner worthy of his importance in our literature. Nor should it be forgotten that in the plays selected will be found some charming specimens of Shakespeare's lyrical work. His sonnets and his narrative poems must for many reasons be reserved for more mature readers and students.

24. Prose Fiction in the Classics. The third group of the Classics for Reading consists of eleven works of prose fiction which have been chosen to represent this department of English literature between the years 1719 and 1882. A glance at the titles and the authors shows that the four novelists who would probably be chosen by popular vote to represent British fiction at its best during the nineteenth century have been included, and that one of the two greatest of American romancers, Hawthorne, is represented in a characteristic and pleasing book, though certainly not in his most powerful one. "The Scarlet Letter," for obvious reasons, could not well have been selected; but it is hard to see why a Conference representing American schools should not have found room for at least one of the books of that American who wrote the great prose epic of his country in the "Leather Stocking Tales" and created the novel of the sea. There are several names in the list of the novelists selected less worthy of praise than Cooper's in respect to creative genius and world-wide appeal, especially to the generous mind of youth. It is to be hoped that many teachers will find time to read with their pupils that fine romance once included in these Classics, "The Last of the Mohicans." But whatever one may think of the justice and policy of omitting Cooper from the third group, one can find little basis for adverse criticism of the writers and books chosen.

The first part of Daniel Defoe's "Robinson Crusoe" is not only the first great English story of adventure and, if we

may judge from the enormous number of editions and translations, the most popular of all works of modern fiction, but it is still unsurpassed in the broad appeal to human interest made by its main theme. The opening and closing pages of the book, while good of their kind, are not specially notable; but perhaps no other work of prose fiction has ever held human attention more entranced than the realistic pages that set before us the shipwrecked sailor alone upon his island, applying successfully his feeble forces to the seemingly overwhelming combat he must sustain with the pitiless powers of nature. "Robinson Crusoe" is the epic of human perseverance and hope, and, although it represents a coarser age than ours, it is, both in substance and in art, a classic to be placed in the hands of every young reader.

Beside it the teacher may very profitably set Thackeray's "Henry Esmond," a true historical novel, written by one of the most highly endowed of modern realistic novelists, who was also much of an idealist in character. Thackeray is thought by some to be at his greatest in "Vanity Fair" and "Barry Lyndon," but it is clear that for many of his warmest admirers and for young people in general he is best represented by "Henry Esmond." This novel deals with that interesting age of Queen Anne which Thackeray studied with such care and affection, and it is generally held to be one of the most successful attempts ever made to describe the life of a bygone age. It is not necessary to discuss the question whether a historical novel or romance ever succeeds in giving us a true picture of such an age, or to inquire very minutely into the absolute fidelity of Thackeray's conversations and descriptions. It will suffice for us to feel the charm of his novel and its spirit of appreciation of the past, remembering, however, that the aristocratic world which, in the main, it portrays did not make up the whole of English life. In other words, we may use the book very successfully as a sort of complement to "Robinson Crusoe."

Much the same thing may be said of "The Vicar of Wakefield." It is the great merit of Defoe's story that it fills its

readers with the sense of the real, of Goldsmith's that it fills its readers with the sense of the ideal. Some modern critics have fallen foul of Goldsmith's charming prose idyl as giving an impossible picture of life, and impossible it is if we judge it by the canons of latter-day, photographic realism. But the historian of Dr. Primrose and his family obeyed quite other canons. His object was to enlist our sympathies, to stir in us the springs of laughter and of tears. For generations he has succeeded, and it would seem wise for us not to inquire too curiously whether this or that scene could possibly have taken place, but rather to surrender ourselves to the illusion of the story and to take to heart its lessons of humane idealism. The "Vicar" is a book which, like its author's poem, "The Deserted Village," may be totally spoiled for use in schools unless the teacher be in sympathy with it.

This is less true of Scott's popular stories "Ivanhoe" and "Quentin Durward," the sheer interest of which and the fascination exerted by the epochs in which they are laid will suffice in most cases to hold the attention of all kinds of pupils. Scott, however, like Goldsmith, has been rudely assailed by some of the photographic realists, and it is therefore well to remember that there are fashions in novels as in other things, and that when whole generations of writers practice in a form of art, it is no wonder that they effect improvements in details. The modern novel is more succinct in its structure and more careful in its style and often more minutely accurate and acute in its portrayal of character, — facts which may be brought out, not only in connection with such books as George Eliot's "Silas Marner" and Stevenson's capital story of adventure, "Treasure Island," but also by illustrations drawn by the teacher from the works of living novelists like Hardy and Howells, or even from ephemeral works of fiction that happen to be attracting a moment's attention. But these meritorious features in which the novel of our generation surpasses the novel of the days of Scott and of the later days of Dickens and Thackeray should not blind us to the fact that, after all, the main questions to be

asked with regard to any work of fiction are: Does it give its readers a large and essentially true view of life? Does it possess sufficient vitality of imagination to impress its scenes and characters vividly upon our memories? Does it help us to become better men and women? And the main question to be asked about any novelist or any poet is, Has he an affluent and impressive creative genius? Answer this last question affirmatively and you are in the presence of a truly great writer of the imaginative type. Answer the first questions affirmatively and you are in the presence of a truly great novel. Apply the tests afforded by these questions to Scott, with his gift of telling a story, with his large knowledge of history and literature, with his attractive, manly nature, with his skill as a brilliant painter of scenes, with his ability to create all kinds of characters, and one perceives why it is that, save for Byron, he is probably the most cosmopolitan figure in modern British literature, and why it is that the "Waverley Novels" continue to be read by successive generations of delighted and instructed readers.

When these tests are applied to Dickens and his books, — whether to that strong romance, "A Tale of Two Cities," or to the more subjective and semi-autobiographical "David Copperfield," with its wealth of sentiment and characterization, — we understand at once why it is that the readers of Dickens are so attached to him that thousands of them have formed themselves into a Dickens Fellowship to do honor to him and to promote the reading of his books. Large and beneficent figures they are, those great story-tellers of the last century — Scott and Cooper, and Dickens and Thackeray and Hawthorne; and beside them labored many excellent writers whose fame is secure, though less splendid than theirs,— such writers as Mrs. Elizabeth Gaskell, whose pure, sweet idyl, "Cranford," holds an honored place near "The Vicar of Wakefield."

The English Classics representing fiction, to which we add from the fourth group that greatest of prose allegories, Bunyan's "Pilgrim's Progress," as well as the delightful "Sir Roger de Coverley Papers" of Addison and "The Sketch Book" of

Washington Irving, two works by masters of the essay proper and of the essay blended with fiction, — the English Classics of imaginative prose ought, if sympathetically presented, to constitute one of the most inspiring portions of the school curriculum. They can scarcely fail to develop in a large number of children the habit of reading, and to such children the teacher may hold out the alluring promise of the vast region of good prose fiction in English that yet remains to be explored, — the remaining works of the novelists already named and the stories of such writers as Miss Austen, the Brontë sisters, Charles Reade, Anthony Trollope, Mrs. Stowe, Bret Harte, Thomas Hardy, and many others.

25. The Miscellaneous Classics. The fourth group of the Classics consists of books somewhat miscellaneous in character, but it may be loosely called the Essay Group. Various subjects and forms are included, as well as writers of varying purposes and abilities. Religion is represented by Bunyan; politics and affairs by Franklin's "Autobiography," Macaulay's essays on Clive and Hastings, and the selections from Lincoln; travel and exploration by Parkman and Stevenson; science by Huxley; nature literature by Thoreau; literary criticism by Thackeray's "English Humorists"; and the discursive essay by Addison and Irving.

Several of these writers are old friends made known to us by the third group. Others reappear in the Classics chosen for study, or else have close relations with them. For example, Macaulay, great historian, serious essayist, speaker and public man, and one of the most effective and popular of all writers of non-imaginative prose, is read in his interesting essays on Clive and Hastings, which introduce us to the history of the British conquest and rule of India; and he is studied in his essay on Dr. Johnson, which not only gives us an admirable idea of how a brief biography should be written, but also sets before us a great character and increases our knowledge and appreciation of that eighteenth century with which so many of the Classics deal. Franklin's "Autobiography" also has to do with that

century, and sets before us the picture of a great and interesting man, a typical American in his humor, his keen, practical intelligence, and his fine civic spirit. He was in many ways complementary to the greatest of all Americans, the statesman-general and Father of his Country, Washington, whose "Farewell Address" is one of the Classics for study. And both Franklin and Washington are forerunners of the two great Americans — Webster and Lincoln — chosen to represent the nineteenth century, as well as contemporaries of Edmund Burke, whose "Speech on Conciliation" carries us back to the revolution which made America an independent country. Of all these five writers, not one is to be regarded strictly as a man of letters; that is, as a writer pure and simple, who gives up his life to the literary calling. Burke, in his capacity as a political philosopher and a prose stylist, comes perhaps nearest to playing the part of a literary man, but he also played a leading part in public affairs. Such affairs were the main occupation of Franklin, Washington, Webster, and Lincoln, but writing was an instrument necessary to their success, and they had such interesting and important things to say, and said them so well, that at least three of them — Franklin, Webster, and Lincoln — have become important figures in American literature, and one of them, Franklin, a distinguished figure in the literature of the world. Perhaps the most striking lesson taught by the works of all of them is the fact that in literature, no less than in life, it is character that chiefly counts. It was character rather than genius that made Washington the Father of his Country. It was character more than genius that made possible not only Lincoln's wonderfully inspiring career as a statesman and a man, but also his ever-increasing fame as a writer, — that turned the short, occasional Gettysburg speech into an imperishable classic.

This importance of character in the making of literature naturally suggests the importance of literature in the making of character, and we are at once led to the reflection that there is at least one point of view from which every earnest teacher and pupil can derive profit from these English Classics. Technical

training of one sort or another is needed for thoroughly satisfactory teaching of "Julius Cæsar" as a poetic tragedy and of "Lycidas" as a pastoral elegy; but any man or woman who comprehends and admires great personalities can teach the writings of Washington and Lincoln and not a few of the other Classics in such a way as to make them contribute greatly to the development of every pupil. Nor is character building the least of the good results that may flow from sympathetic teaching of books like those selected from the writings of Thoreau, Parkman, and Huxley. The application of one's powers to the acquisition of systematized knowledge in the fields of exact science, the sharpening of one's faculties of observation, whether as a stay-at-home naturalist or nature lover, or as an explorer by proxy of distant regions and lands, and, in general, the development of a wide variety of interests, make for character through stimulation of the emotions and the intellect.

It may be added that many of the Classics comprised in the fourth group tend in particular to foster patriotism in Americans. Franklin and Irving are countrymen of whom we are proud; Parkman is a traveler and historian whose books bring home to us the extent of our national domain and the romantic interest that attaches to its past; Thoreau, in his life and environment, brings us in contact with nature in her more intimate phases, and introduces us to the group of transcendentalist writers who constitute one of the chief glories of American literature and of New England's history. And the patriotism these men foster is of that broad and wholesome type which helps rather than hinders the development of a spirit of true cosmopolitan sympathy with all mankind.

26. The Poets. The fifth group contains selections from English and American poetry, — lyrical, idyllic, and narrative. In view of the high literary value of good poetry and of the fact that childhood and youth are the most impressionable periods of our lives, it is especially important that the teacher take every opportunity to instill a love of poetry in his pupils, to encourage memorizing of choice passages, and by his own

reading to foster delight in melodies and harmonies, in felicitous diction, and in the flights of imagination and fancy. It is through poetry that the largest number of people can be brought in contact with beauty, since poetry can be printed in a cheap book, whereas to appreciate to the full the beauty of a picture, a statue, a great building, a lovely landscape, it is often necessary to make a costly journey. We might, therefore, without being too fanciful, say that this fifth group of Classics is chosen primarily to assist us in developing a sense of the beautiful.

Except for some of Milton's shorter poems contained in the study group and in the second book of Palgrave's "Golden Treasury," none of the English poets of supreme excellence is represented in the Classics chosen for the years 1913–1915, since Shakespeare appears as a dramatist only. The great representative poet of the eighteenth century, Alexander Pope, since the omission of "The Rape of the Lock," is practically ignored, and the still greater Dryden, with the abandonment of his "Palamon and Arcite," appears only in the odes — superb of their kind — which Palgrave has included. Even those two great poets of the close of the eighteenth century, Robert Burns, the chief of our song writers, and William Cowper, charming poet of nature and domestic life, and three of the greatest of the poets who made illustrious the first quarter of the nineteenth century — Wordsworth, Shelley, and Keats — are presented only in the selections made by Palgrave. But it is at least clear that the selections contained in "The Golden Treasury" are very beautiful in themselves and are likely to stimulate in pupils who care for poetry a desire to read more of the poets just named; and, as we have already seen, it is on the whole better to begin the study of poetry with the simpler forms of the art.

Gray's "Elegy written in a Country Churchyard," often said to be the most popular poem in the language; Poe's "Raven," which rivals it in popularity; Goldsmith's descriptive and sentimental "Deserted Village," full of charm and pathos; Lowell's pleasing "Vision of Sir Launfal"; Scott's romantic and interesting "Lady of the Lake"; Byron's appealing "Prisoner of

Chillon" and the fourth canto of his "Childe Harold," with its noble passages of description; Longfellow's excellent narrative of "The Courtship of Miles Standish"; Whittier's faithful picture of his boyhood life in "Snowbound"; Macaulay's spirited "Lays of Ancient Rome"; Arnold's pathetic and noble "Sohrab and Rustum"; Tennyson's carefully wrought and attractive "Idylls of the King," — none of these poems makes too many demands upon youthful minds, and all of them make a genuine and stimulating appeal to the sense of beauty. They are excellent in their positive merits, so far as these go, and they are not likely, if taught with discretion, — that is, without insistence upon technical minutiæ, — to discourage or alienate pupils who are not by nature attracted to poetry.

Much the same thing may be said of the selections from Browning, save for perhaps one or two items. He plainly belongs to the class of poets whose peculiar qualities unfit them for study in schools and prevent them from attaining wide popularity even among adults. Some glimpses of such poets should, however, be given, especially when, as in Browning's case, they stand close to our own age and are hailed as masters by their admirers. Coleridge is, in many respects, such a poet; and it is fortunate that he is represented by "The Ancient Mariner," a poem which contains a singularly impressive story and is full of descriptions of weird and vivid beauty. If, however, the underlying moral remains hidden from a class, — if some minds are disconcerted by the strange atmosphere and setting of the poem, if many of its triumphs of rhythm and of imaginative description fall upon deaf ears and blank eyes, — the disappointed teacher should not lose courage or criticize harshly the Conference which selected Coleridge's great poem for reading. It and many of the selections from Books II, III, and IV of Palgrave's "Golden Treasury," and the three poems of Milton chosen for study, have their proper place among the Classics, if only for the reason that it is a poor pedagogy that denies vistas to children. A small measure of the ungrasped, the unrealizable, in a subject like literature may allure rather than

discourage, especially if the teacher is frank, sympathetic, and stimulating in his presentation of the material. Young minds respond quickly to generous treatment of poetry; and if the teacher will talk little and read much, thus letting the poetry produce its own effects; and if in what he does say he avoids literalness and minute analysis, omits needless questions on matters of scholarly detail, and emphasizes by his own contagious appreciation the elements of beauty, æsthetic and moral, to be found in the poems it is his privilege to teach, he may well find that the Classics of the fifth group form the most attractive and beneficial portion of the reading assigned for the four years of English work.

27. Conclusion. We have now passed in rapid review the five groups of the Classics selected for reading, and we have mentioned briefly all the Classics assigned for study save Carlyle's "Essay on Burns," which may be substituted for Macaulay's "Life of Johnson," and studied with much the same purposes and results. The principles, chronological and logical, upon which the Classics have been grouped, are so obvious that they need no further discussion; but it will be well to observe that in our own treatment of the groups we have passed from an emphasis upon the interest of some books, on through an emphasis upon the ethical value of others, to an emphasis upon the delight afforded by the volumes selected from modern English and American poetry. It is obvious that no hard-and-fast division should be drawn between the books according as they interest, improve, and delight; for it may be said of many of the books in each group that they interest, improve, and delight all competent and sympathetic readers. Nevertheless, the distinctions involved in the use of these terms have their value. With some pupils some books are best taught from the point of view of the interest they arouse, although for the teacher who knows them well it may be a matter rather of the improvement or the delight they afford. Many men and women go through their lives knowing literature almost solely through the books that interest and improve, and leaving to one

side the supreme poetic masterpieces that yield to qualified readers the maximum of literary delight. Many teachers of literature spend more time reading literary criticism than they devote to the "Iliad" and the "Odyssey," the plays of Sophocles, the "Divine Comedy," the tragedies of Shakespeare, Milton's "Paradise Lost," and Goethe's "Faust." Many a man prefers reading a new volume of history to re-reading Scott's "Old Mortality." Thousands receive more ethical stimulation from Emerson's "Essays" than from the "Iliad," — indeed, some over-sensitive moderns have been bold enough to denounce the Greek epic on account of the elements of barbarism they discover in it. Expostulation is almost vain in such cases. If any or all of the essays of Emerson produce nobler feelings in a reader than the sixth book of the "Iliad," then that reader had better continue to hitch his wagon to his chosen star. There is no way of proving to him that the remoter star is the larger. But the aphorism, "The child is father of the man," holds just as true as that other aphorism, "Many men, many minds." Let us remember, therefore, that the wise teacher will endeavor to consult as far as possible the tastes of his pupils; that he will vary his emphasis upon the several Classics in accordance with the needs and desires of his classes; and that, whenever he can, he will endeavor, by precept and example, to set forth the supreme excellence of the greatest poetry, which is capable, while it delights us, of ministering to our improvement and of centering our interest upon high and worthy things.

PART TWO

STUDIES OF TYPICAL CLASSICS

A few words should be said in explanation of the studies that follow. They embody suggestions which, it is hoped, will enliven the classroom and send boys and girls from one good book to another. The questions have been framed to assist students both in profiting to the utmost from the high-school course in itself and in preparing for entrance examinations for college. They are designed to be significant and tolerably searching, without being so numerous as to kill enthusiasm. The technical terms employed are few and simple, such as could not be dispensed with. In order, for instance, that we may have a story, somebody must do something, and, of course, there must be the place and the time — where and when — the something is done. The technical way of expressing this is to say that a story must have "characters," "plot," and "setting." What proportion of emphasis shall be given to each of these elements depends upon the taste of the author, but in every story all three are sure to be present.

In discussing literature without plot or story, — for example, essays and speeches, — it has been found convenient to use the word "argument," meaning "abstract" or "summary of the chief points." Much more attention has been paid to "construction and style" in some studies than in others. In the books which are adapted for reading rather than for detailed study, the object has been to help the pupil to develop his powers of discrimination in order that he may enjoy good work and know why it is good, and understand why and how it differs from other good work. In the books for more careful

study, — Carlyle's "Burns," Macaulay's "Johnson," and Burke's "Conciliation," for example, — the printed outlines will enable the pupil readily to look at the work in the large and to grasp the main thoughts. By doing some of this outlining himself, as he is asked to do in certain cases, he will the more quickly perceive its value. In one way or another, however, the teacher should make it clear that analysis is recommended not for its own sake but in the hope that through it the student may be led to appreciate skillful composition and to become ambitious of doing good composing for himself.

The studies naturally fall into six groups, the order within each group being chronological. Although, for the sake of convenience, the arrangement of the material that makes up the numerous studies is uniform, the fact that the "author's life and work" comes last does not mean that it is not sometimes an excellent plan to interest young people in the life of a writer before asking them to read his writings. This is one of the many points on which the teacher, who knows his pupils better than any one else can, must use his own judgment. Another point for the teacher to determine is which of the various methods of procedure outlined below is best adapted to his needs. Some of these methods are easy enough for the least mature pupils of high-school age; others — generally, it is believed, in the case of books adapted to the older pupils — are difficult enough, here and there, for the most brilliant and mature students. If a teacher finds the treatment of any classic too difficult for his pupils, all he has to do is to simplify it in accordance with the suggestions given in the less difficult study of a similar classic.

All references in these studies, unless otherwise explained, are to the Standard English Classics edition (Ginn and Company, Publishers) of the particular classic under discussion. The reader is referred to Preface, Introduction, Notes, and Index, as well as to chapters and pages. There are also numerous cross references to these studies, in a form like this: See the Study of "The Last of the Mohicans."

GROUP I

NOVELS AND ROMANCES

THE VICAR OF WAKEFIELD

Introduction. If we should trust Goldsmith's estimate of his own work, "there are an hundred faults in this Thing"; but Irving says that "few productions of the kind afford greater amusement in the perusal, and still fewer inculcate more impressive lessons of morality." Austin Dobson says that it "remains and will continue to be one of the first of our English classics." Goethe read and re-read it, saying that it had influenced his writings, as we can no doubt see in "Hermann und Dorothea."

True enough, the novel lacks plot and offers a more or less distorted view of life, but, as Carlyle says, it is "the best of all modern idyls." It depicts typical English country life with poetic insight and moral purpose, and it is not merely national but universal, for in a sense it is the thirteenth chapter of 1 Corinthians put into the form of a novel. Other prose idyls worthy of comparison are Mrs. Gaskell's "Cranford" and Miss Mitford's "Our Village," for quaint village conditions, and such novels of George Sand's as "La mare au diable" and "La petite Fadette." In studying the worthy Vicar one may turn to "The Country Doctor" of Balzac and the prison activities of Dr. Manette in Dickens's "Tale of Two Cities." Sketches here and there in Mitchell's "Reveries of a Bachelor" and "Dream Life" are suggestive of the atmosphere of "The Vicar of Wakefield." Miss Jewett's "Deephaven" offers a similar study. But a more definite parallel may be found by comparing Job's misfortunes in chapter i of the Book of Job with the Vicar's in chapter xxviii of "The Vicar of Wakefield."

It will be well, before reading this novel, to get a glimpse of the life and times of Goldsmith and the conditions which produced the book. (See p. xiv.) There are many illuminating passages in Irving's "Oliver Goldsmith," — in particular, chapter xvii; and Boswell's "Life of Johnson" (see "Goldsmith," in the Index) will give many anecdotes illustrative of the mental traits and acts of Goldsmith which may explain his treatment of life as shown in "The Vicar of Wakefield."

The Setting. Goldsmith has described typical English country and provincial types. Compare the setting, including the time of the story, with that of George Eliot's "Scenes from Clerical Life" or "Adam Bede." These topics are suggested for short themes or discussions:

1. The Vicar's household.
2. His later home.
3. The family party on Michaelmas eve. (See chap. xi.)
4. The family portrait. (See p. 87.)
5. The Vicar in jail.
6. English prisons in Goldsmith's day.
7. Note the details of dress, manners, and language indicative of the period of the story.

The Story and the Incidents. The story is an exposition of fortitude under misfortune, and the consequent reward; it follows Job to a detail, but the Vicar is the sun from whom radiates the light of the book. What elements of plot structure are lacking? What are the most extravagant incidents? Mark off the various divisions in the story. Does the account of the daughters in chapter i give any hint as to the plot? Why does the Vicar move and George leave home (chap. iii)? How good friends have Sophia and Burchell become in chapter vi? What is the force of the ballad in chapter viii? What purpose does the church episode serve (chap. x)? Notice that up to chapter xi Thornhill and Burchell have not visited the Vicar's at the same time. Give Moses's story of the fair (chap. xii). Relate it as told by the sharper. What connection has the fable of the giant and the dwarf with the story (chap. xiii)? In chapter xv

explain Mr. Burchell's conduct. How may his letter be taken? Show how Mrs. Primrose succeeds in bringing Mr. Thornhill to a proposal (chap. xvi). Explain the relation of the mad-dog poem to the story (chap. xvii). In chapter xviii why does the Vicar suspect Burchell? Why does the author have the Vicar go seventy miles from home in search of his daughter, and then fall ill? Compare this chapter with Peggotty's search for Emily in "David Copperfield." Note the similarity of George's experiences (chap. xx) to Goldsmith's, and the resemblances in the two men. Explain the Vicar's treatment of Olivia in chapter xxi. Note the theatrical device in the chapter. Describe the fire (chap. xxii). Is it necessary to the story? How does Goldsmith untangle the plot and keep up interest until the end?

The Characters. Despite certain exaggerations, most of the characters in "The Vicar of Wakefield" are types. The pupils should trace resemblances in the Vicar to Goldsmith's father, and in Moses, George, and Burchell to Goldsmith himself. These characters, the Vicar's wife and daughters, and Mr. Thornhill furnish good subjects for character sketches. Which character is the most natural? Which the most overdone? How does Goldsmith describe his people, — by their own acts or by what others say about them? Show how the Vicar's own acts lead to many of the incidents in the story. Compare Mrs. Bennet's daughters in Jane Austen's "Pride and Prejudice" with Mrs. Primrose's, and note the matrimonial ambitions of the two mothers. Tell in what way the characters are similar to or different from those in "Ivanhoe," "Silas Marner," and "Henry Esmond." What are their most desirable traits? their most repellent? What are the Vicar's strong and weak points? Note in chapters ii, iv, vi, ix, xiii, xiv, xvii, xix, xxi, xxv, xxvi, and xxix the sayings or acts of the Vicar which explain his character. Trace the wife's traits in the same way. How do the characters contribute to the dramatic touches in the book?

Construction and Style. Was it wise to write the book in the first person? (See the Study of "Lorna Doone.") Goldsmith's style is simple, natural, expressive of warmth of feeling

and delicate sentiment, though clouded at times with heavy phrases. There are also marked evidences of subtle humor and adroit allusions. Let the pupil note evidences of all these qualities on pages 1, 2, 6, 7, 17, 18, 22, 32, 50, 54, 73, 78, 88, 114, 126, 158, 185, 217, etc. Does Goldsmith excel in narration or in description? Study carefully the notes at the bottom of the pages, and look up the other literary and historical allusions. Is Goldsmith pedantic? Read "The Deserted Village" and "She Stoops to Conquer." Observe Goldsmith's style in each, his knowledge of human nature, and his constructive power, and state whether you think he excels as poet, dramatist, or novelist, and why. Read Pope's "Rape of the Lock," and note the antitheses in style, subject matter, and treatment. What merits of "The Vicar of Wakefield" make it a classic? Note the parallel on page 106 to Corporal Nym in Shakespeare's "Henry V." Are there any grammatical or rhetorical faults in the book?

Goldsmith's Life and Work. The teacher may like to assign topics to be looked up by some pupils in Dobson's "Life of Goldsmith" in the Great Writers Series, or Black's, in the English Men of Letters Series, or Irving's. (See the Study of this last book.) Thackeray, Macaulay, and De Quincey have excellent essays on Goldsmith's place in English literature. Some mature students might study the question whether he accomplished anything in letters toward a return to a love of man and nature. He may be compared with Swift, Burke, Steele, Moore, and other Irish men of letters.

The following questions should be answered: What effect did Goldsmith's early roving life have on his later work? In what respects did his personality both help and hinder his literary expression? Did he learn most from books, people, or travel? To what extent is Johnson responsible for the making of Goldsmith? Who were Goldsmith's detractors, and how did they affect him? Who was the "Jessamy Bride," and how did she influence him? (See F. Frankfort Moore's novel of that title.) What is Goldsmith's place in fame?

IVANHOE

Introduction. "Ivanhoe" is an interesting example of the historical romance. The first six chapters undoubtedly are slow reading, but after grasping the essential facts of these fifty or sixty pages, the pupil is almost certain to be carried rapidly through the book by his interest in the story, provided the teacher does not hamper his enjoyment by the discussion of too many details. (See p. xii, "Ivanhoe" in the Class Room, noting in particular the discussion of oral reading.)

An experiment tried in a high school of seventeen hundred pupils, where "Ivanhoe" was always read in the first year, illustrates two methods of studying this classic. It was taught intensively for several years. Themes were written reproducing important story units, the historical setting was worked out in detail to show anachronisms, maps of the country were made and exact plans of Rotherwood, Torquilstone, the lists at Ashby and Templestowe were drawn. At the end of the course, pupils were asked to write unsigned papers, answering, among other questions, what books they would like to have eliminated from the course. Almost every pupil answered that "Ivanhoe" should be omitted. An informal method of teaching was then adopted with the result that almost every pupil was enthusiastic over the book. The conclusion of the teachers in this school was that a careful study of this novel in forty or fifty recitations was almost certainly fatal to any love for "Ivanhoe" or appreciation of similar stories; whereas, an enthusiastic, lively presentation in a dozen or fifteen recitations produced the eager inquiry for more literature of a similar kind. "The Talisman," with its fight in the first chapter, is likely to appeal to the boy. Then if the teacher can make him understand that nearly all of Scott's novels are equally interesting after the somewhat lengthy introduction, he can be directed to "Quentin Durward," "Fair Maid of Perth," "Bride of Lammermoor," "Kenilworth," "Guy Mannering," "Rob Roy," and others. Suggestions to read "The Lady of the Lake," "Marmion," and "The Lay of the

Last Minstrel" can be best emphasized by reading a few stirring passages in class. From Scott the pupil may turn to Stevenson's "Treasure Island," "Kidnapped," and "The Master of Ballantrae," and to the work of many historical novelists, — Kingsley's "Westward Ho," Reade's "The Cloister and the Hearth," George Eliot's "Romola," as well as the novels of Sir Gilbert Parker, Mr. Stanley J. Weyman, Mr. Winston Churchill, and others. In short, the work in fiction of the first year should be extensive and suggestive rather than intensive and analytical, and details that will detract from interest and enjoyment should be generally omitted.

The Setting. The student is warned, as he reads the novel, not to lose what is perhaps the most enduring charm of "the Wizard of the North" (see p. xvii). Distinctions between "plot," "characterization," and "setting" are given on pages xv–xvii. The pupil should master these terms, learn their application to "Ivanhoe," and gain power to apply them to other novels. Any extensive comparison, however, between "Ivanhoe" and other novels in these particulars is beyond the ability of most first-year pupils.

The Story and the Incidents. Teachers who have not had considerable experience with young readers do not always realize how much help some pupils are sure to need in order to understand "Ivanhoe." Fortunately, however, the brighter pupils are able to give almost all the assistance that is needed, provided the teacher allows them to lead in telling the story in class and in picking out the most important incidents. Note particularly the closing sentence in the discussion of the topical method of recitation on page xiii, with details at the close of chapters v–viii. See also the chapters mentioned below under The Characters.

Themes, oral or written, may be based on the main events of such chapters; for example:

1. The plan of the tournament.
2. The first day of the tournament.
3. The crowning of Rowena as Queen of Beauty.
4. Gurth pays Isaac. (See chap. x.)

5. Gurth and the outlaws. (See chap. xi.)
6. The tournament.
7. Locksley's shooting before Prince John.
8. Cedric and Athelstane at John's banquet.
9. The capture. (See chap. xix.)
10. The storming of the castle.
11. The trial of Rebecca at Templestowe.

The Characters. Questions like the following will aid in getting under way:

1. What impression does each of these characters give you on his first appearance?

Gurth and Wamba (chap. i); Brian; Aymer; the Palmer (chap. ii; note his first remark, p. 24); Cedric (chap. iii); Rowena (chap. iv); Isaac (chap. v); Rebecca (chap. vii).

2. What inference do you draw from the way in which Rowena takes Ivanhoe's part in chapter v?

3. What two characters are most prominent in chapter vi?

Possibly some of the questions concerning the characters in "Lorna Doone" may suggest questions worth asking about "Ivanhoe." Certainly pupils should be encouraged to bring to the class queries of their own and to discuss such interesting chapters as vii–xiv, xvi–xvii, xix, xxiii–xxiv, xxix, xxxviii, xl, xliii, and xliv, both for the sake of the characters and for the sake of the incidents. In each case it is decidedly worth while to allow the pupils to choose the passages here and there that they wish to hear read aloud.

Good questions for discussion in class are these:

1. Who is the heroine?
2. Do Scott's characters grow as the novel progresses, or are they the same at the end as at the beginning? (Cf. Shakespeare's characters and see the remarks on p. viii.)
3. What makes Scott's characters interesting? (See pp. viii–ix.)
4. With what characters and classes of characters does Scott intend us to sympathize?

Construction and Style. For a brief discussion of the construction of the novel, see page xvi. Pupils readily find illustrations

of Scott's skillful portraiture of persons and his realistic presentation of details of costume, scenery, architecture, and medieval custom (see p. xvii), and may imitate him with profit in descriptions of their own. If they point out instances of his diffuseness, they should be led to lay more stress on passages that illustrate such virtues as his humor, his sympathy, or his vigor.

Scott's Life and Work. What is best worth remembering about Scott's ancestry? (See p. v.) What valuable qualities did he inherit from his parents? How did he get his real education? (See p. vii.) Name the most important of his great metrical romances. (See p. viii.) Do you understand why "Ivanhoe" is perhaps the most popular of his great prose romances? (See p. x.) Note the circumstances under which he wrote this novel and his character as it appeared after the famous failure of the firms in which he had long been a silent partner. (See pp. x–xi.) Why is he a greater historian than a mere dry-as-dust chronicler? (See p. ix.)

QUENTIN DURWARD

Introduction. The purpose of the reading of "Quentin Durward," as in the case of all novels, should be, first and foremost, pure pleasure. To secure this the reader should try to make real each scene; to picture in the imagination all the events as if they were actually moving on before the eyes, as the theater tries to show them. The story will also make lifelike one period in history, — a most excellent reason for the reading of historical novels.

The life of the author should be left until the book is finished; the historical notes may each be read in its place, that the times may be more fully understood and therefore enjoyed; the questions on setting and character may be studied in the course of reading, but those on plot structure require the completed story.

The Setting. The mere time and place are given in the first sentence, but each chapter adds to our idea of the true setting, the *times*, that is, how the people of that age and place lived

and thought. What does Quentin think of the surroundings of the castle and of life within it? (Chaps. ii, iii.)

Discussion may help to visualize the setting, while the thought of to-day concerning the topics may be given in twenty-minute themes written in class. These subjects are worth considering:

1. The Scottish bodyguard in France. Use of mercenaries in war. Standing armies.
2. The Bohemians. (Story and notes, pp. 9, 23.) The gypsy to-day.
3. The boar hunt. Hunting to-day.
4. King Louis's superstitions. Superstitions to-day.
5. Astrology: "day, hour, and minute of birth" (see p. 98); "horoscope" (see p. 161); influence of comets and sun spots.
6. Feudalism: duke and king (see pp. 1 ff., 105 ff.); minor ward and duke (see pp. 106, 418 ff.).

A map drawn in outline, with the chief places added as they are mentioned, will aid in fixing the place.

The Story and the Incidents. The rapid succession of adventures forms the most interesting part of this novel, the love story adding that element of romance which most readers like. Scott himself said that the love story was merely to supply a chain for more important scenes and pictures of people. Does a regard for rank affect Quentin's feeling for the countess? (See pp. 39, 142.) Does the love story run smoothly? How does Quentin finally win his bride? (See p. 453 to end.)

Note how the chapter entitled The Bohemians throws light on character, shows setting, and is also vital to the story, — in other words, is a plot incident. (As evidence of this observe that Quentin's action compels him to enter the service of Louis and wins him the gratitude of the gypsy who assists him later.)

The following subjects are suggested for oral or written compositions:

1. Pick out the plot incidents, so that the chain of events may make the complete story.
2. Choose some seemingly unimportant event, and show how it may be followed by consequences of great moment. (Original story.)

3. Compare the drinking habits of that day with those of to-day.
4. A breakfast well earned. (See chap. iii.)
5. An awkward moment for confidences. (See p. 116.)
6. "If a man makes boast" (see pp. 121, 124, 125); or, Shrewdness demands silence. (Original story.)
7. The Burgundian envoy in the council hall.
   a. The scene at the entrance.
   b. The count and his following.
   c. The messages from the duke.
   d. King Louis's responses.
   e. The challenge.

The Characters. Does the author use the method of mentioning a trait of character and then illustrating it by an incident, or does he oftener show the man in action that you may see the trait? The king (chap. i) illustrates one method; Le Balafré (chap. v, followed by p. 60) the other.

With whom may you compare and contrast Quentin, as the author does the king and the duke? Who is the best character in the book? Why? Who is the most interesting? Why? Who is the villain (using the word in the dramatic sense) in the story? Give reasons. If you have read "Ivanhoe," compare King Louis with King Richard (note what the author says of Louis's government and of his usefulness to France, pp. 3, 4, 5); Quentin with Ivanhoe.

These topics may be used for written work:

1. Honor among thieves. (See p. 216.)
2. Take an adjective given by Scott as a trait of character, and illustrate it by an incident drawn from the book; for example, "passionate" temper of the duke. (See p. 417.)
3. Choose an adjective that describes the character of an acquaintance, and illustrate it by an incident.
4. Compare Scott's appeal to our sympathies in behalf of characters or groups of people with that in "Ivanhoe."

The following are good general topics for discussion:

1. If the story were dramatized, which incidents (plot incidents) should be retained? which might be omitted? (Those parts serving to illustrate setting or character alone.)

2. Is chivalry only a Middle-Age conception, or have we in modern life the ideals which were formerly expressed in jousts, tournaments, and knight-errantry? "The Knighte's Tale," by Chaucer, and "The Idylls of the King," by Tennyson, are delightful tales of chivalry, while boys will like "Don Quixote," by Cervantes.

3. Discuss how, in society, obscure or lowly people are truly joined in interest to great people. (See p. 8.)

4. Which adventure and which character stands out most clearly in the memory when the reading is finished? How did the author secure this vividness?

Construction and Style. Notice the wealth of imagination in this novel, making the whole one splendid pageant. Each great event is carefully planned for by hints; for example, the "extraordinary resolution" taken by Louis to visit the Duke, his enemy. (See pp. 162, 163, 172, 321.) Note also the effect of Quentin's encounter with Dunois on the subsequent events at Liége and at Péronne.

Find the words in the Preface which characterize the style of Scott. (See pp. xxiii and xxvi.) Add your own impression of Scott's manner of *clothing* his thoughts. Have you found many words you did not know before? Have you found many whose roots are the Latin words you are studying? The use of simile and metaphor may be learned from a multitude of examples, for Scott delights in the vividness of a picturesque style.

Scott's Life and Work. Try to get Scott's "Autobiography," and Lockhart's "Life," — which is quoted largely in the Biographical Preface (pp. 5 ff.),— reading snatches here and there. For an excellent short sketch of his life, see Long's "English Literature." Study the life to become familiar with the eager boy's devotion to the tales of his native land (pp. vii–xiv); the fine struggle with misfortune (pp. xxii and xxx); and the career, noble from birth to death. How far was the life influenced by physical disability? What was the type of writing which he made so successful? (See p. xxvi.) Note his love of Scotland. (See chap. vii.) For his explanation of the feeling between Highlander and Lowlander (p. 80), see "The Lady of the Lake." For other interesting stories of his, see the Study of "Ivanhoe."

When Scott thought he was dying, he said, "For myself I am unconscious of ever having done any man an injury, or omitted any fair opportunity of doing any man a benefit." Does this ideal of character show itself in "Quentin Durward"?

THE HOUSE OF THE SEVEN GABLES

Introduction. The Preface enables the reader to get a firm grasp of the unity of the narrative and a good understanding of its moral. It makes clear that the immediate action of the story is only a part of the larger story of the Pyncheon family and may indeed be regarded as the closing episode of it, but the episode that the author especially selects for his subject. The theme is essentially that the sins of the fathers shall be visited upon the children unto the third and fourth generation. The Preface also prepares the reader for the introduction of the "marvelous" into the tale, at the same time showing that nothing contrary to the truth of the human heart can enter in. The story, the romance as Hawthorne called it, must be true to the feelings of himself and his readers.

The following are suggested as topics for discussion and for oral and written composition:

1. How does Hawthorne distinguish a romance from a novel? (See Preface.)
2. Should you regard "The House of the Seven Gables" as a novel in the usual sense of the word?
3. What are the chief elements of a novel?

The Setting. The scene of the action is laid in an unnamed New England town, which, however, is well known to be Salem, the town of the Hawthornes from a time nearly coincident with its settlement. It is as narrow a scene as can be easily imagined, for except for "the flight of the two owls," which occurs on a railroad train, it never leaves the Pyncheon house and garden. The time is just before the middle of the last century, when railroads were still a novelty, and the duration of the action is only a few weeks. The action of what has been called the larger

story, the story of the Pyncheon family, extends from the time of the persecution of the witches, about the close of the seventeenth century, to the end of this romance. In this case, too, the scene remains the same, always the house of the seven gables, which gives its name to the book and serves to bind the narrative together, connecting the past with the present, and illustrating a family curse and a disastrous inheritance.

These topics may be used for short themes or discussions:

1. Hawthorne's picture of a New England town.
2. Characters of a New England town.
3. Distinguishing features of a colonial house.
4. The description of the garden. (Compare it with some description from Dickens or Scott; for example, with the description of Monsieur's château in "A Tale of Two Cities," or with that of Rotherwood in "Ivanhoe.")

The Story and the Incidents. The founder of the family, Colonel Pyncheon, had built the house of the seven gables on land that he had secured from the Maule family after the execution of Matthew Maule as a wizard. Maule, believing the Colonel largely responsible for his sentence, cursed him from the gallows. Hepzibah Pyncheon, a solitary maiden lady descended from the Colonel and occupying the family mansion, in her poverty opened one of its rooms as a shop and received into her house her abused brother Clifford and her young cousin Phœbe. After the sudden death of the highly respected Judge Pyncheon, the last male representative of his family except the invalid Clifford, Phœbe became the wife of a descendant of the wizard Maule. Many of the elements of such a narrative are found in the history of the Hawthorne family.

The following are suitable theme subjects:

1. Relate briefly the story of the Pyncheon family previous to the opening of the present account, making clear the relations of Judge Pyncheon, Hepzibah, and Clifford.
2. Is the story improbable? Is it impossible? Select improbabilities or impossibilities if you can find them.
3. Write a short life of Judge Pyncheon, supplying facts that Hawthorne leaves to your imagination.

The Characters. As in Hawthorne's other stories, the characters are few and very carefully drawn. It is less, however, from what they do and say than from what the author tells about their inner life, that the reader learns what they really are. The most prominent among them, the most active, so to speak, are Hepzibah, Phœbe, and Holgrave; but Clifford, Uncle Venner, Judge Pyncheon, and the urchin who ate Jim Crow are distinctly portrayed. These characters are practically all that appear on the scene, but in the few weeks during the course of the story they are subjected to all the influences of their inheritance, and the romance of several generations comes to its culmination. Thus the moral of the story is brought out: Colonel Pyncheon's ambition to found a rich and enduring family produced misery and, at last, defeat, because the foundation was sinful.

The following will suggest subjects for themes and discussions:

1. Compare Hawthorne's method of delineating character with George Eliot's in "Silas Marner," and with Dickens's in "A Tale of Two Cities."
2. Compare the delineation of Judge Pyncheon's character with that of Uncle Venner.
3. Which character in the book do you regard as most true to life? Had any of the characters a real prototype?
4. Does Holgrave seem to be a real person? Is the change in his point of view too sudden?
5. Describe Clifford, Phœbe, Hepzibah, and the hens.

Construction and Style. The history of the Pyncheons is most artistically interwoven with the immediate action of the romance. This appears not only from the introductory chapter and the interpolated story of Alice Pyncheon, but also in the frequent mention of the old Colonel's portrait, the blooming of Alice's posies in the angle of the gable roof, the reopening of the little shop after nearly a century had passed since a former Pyncheon had bartered there, the reference to Maule's well, and many other details. All such details aid in giving coherence to the long family story, and help the reader to feel its unity from the erection of the house of the seven gables to the time that it

is abandoned by the last of the Pyncheons. The climax is reached when the portrait of the Colonel falls from the wall, the lost and now useless deed is discovered, the ambitions of the family are proved futile and its splendor is gone; it has drunk blood and the curse has been fulfilled.

The movement is slow on account of Hawthorne's analytic and minutely descriptive method. The story may be regarded as descriptive-narrative. It is a series of pictures of the house in succeeding generations, each picture symbolical of the fortunes of the family and illustrating the power of the curse of inherited evil. In fact, the house of the seven gables is at last a symbol of the decayed gentility of the family. The recurring pictures of its former grandeur and its present decrepitude and loneliness, the scenes in the garden, all gone to waste except for a little life that is nourished by Phœbe and Holgrave, and the degeneracy of the aristocratic fowls are artistic to the highest degree and exhibit Hawthorne's preëminent ability to illustrate human character by means of material objects.

Hawthorne has a subtle sense of humor. The redundancy with which he describes Hepzibah's pathetic appearance and behavior on the day that she opens the shop, and the dignified words that are applied to the fowls, as well as many other passages, show a decided sense of humor, and are perhaps the more effective on that account in presenting a clear picture.

The following are suitable subjects for themes or discussions:

1. How is the unity of "The House of the Seven Gables" maintained?

2. How much of the interest centers in the relations of Phœbe and Holgrave? How important is this affair to the plot?

3. Of what importance to the coherence of the story is the Colonel's portrait?

4. Give examples of Hawthorne's symbolism in this book. (See chaps. vi, x.)

5. Compare the symbolical method of this story with that of Hawthorne's "Scarlet Letter" and Poe's "Fall of the House of Usher."

6. What makes the description of the storm (chap. xvii) so vivid?

7. How is the atmosphere of mystery created in the book?

8. Show how the gloom is dispelled when Judge Pyncheon dies, and how effectively Hawthorne chooses words to make this clear. (See last paragraph of chap. xviii and opening of chap. xix.)

9. Give examples of the skillful use of words to indicate impending misfortune (chap. i, the death of Colonel Pyncheon); to produce a given effect on the reader without an explicit statement (chap. xviii); to create amusement (chap. iii).

10. Has Hawthorne a fondness for any particular words or expressions?

11. In what respect, if any, do you find this book less interesting than Stevenson's "Treasure Island" or Kipling's "Captains Courageous"?

12. Was Hawthorne a close observer of human nature?

Hawthorne's Life and Work. Hawthorne was born in Salem, in 1804, of Puritan stock. His father and his father's father were sea captains, and their ancestors had been prominent in persecuting the witches. His mother was left a widow when Nathaniel was only four years old, and passed the remainder of her life in close seclusion, usually remaining in her room and even taking her meals alone. This example of isolation probably accounts to some degree for Hawthorne's preference for seclusion and for his lack of intimacy with any wide circle of acquaintances. Perhaps another reason for his love of retirement, in addition to the want of means, was the perfect sympathy which existed between him and his wife, a woman of high breeding and superior mind.

Hawthorne held several political positions, the duties of which he disliked exceedingly, but he was glad to hold even such uncongenial offices on account of the salaries attached to them. Moreover, they gave him suggestions for some of his best work. To his position as a customs official in Salem is directly due his famous introductory sketch to "The Scarlet Letter." As American consul at Liverpool, England, he obtained the means for extensive travels on the continent, and his stay in Rome furnished the necessary local knowledge for "The Marble Faun."

It has frequently been said that Hawthorne was of a morbid disposition, and his love of seclusion and, at times, of solitude have afforded some basis for the statement. Certain stories of his, "The Scarlet Letter," for instance, have been regarded as proof of this. But the gloom and remorse that belong to several of his characters, and the minute descriptions of the thoughts and emotions of all of them, are not so much the result of morbid introspection as of the keen insight of a healthy, penetrating mind into the minds of others.

Julian Hawthorne, Nathaniel's son, has written an excellent account of his father's life, and the biographies of him by Woodberry, Lathrop, and Conway are all good. Particular attention should be given to the study of Hawthorne's early life and to his peculiar habits while he was living in Salem.

Other famous works in addition to those already named are "Twice-Told Tales," "Mosses from an Old Manse," "The Wonder-Book," and "Tanglewood Tales." The last two are charming reproductions of ancient myths.

Some one has said that "the shadow of Puritanism" is over Hawthorne's work. What is meant by the statement?

THE LAST OF THE MOHICANS

Introduction. "The Last of the Mohicans" is a book on which pupils need little help. Many boys have a friendly feeling for Cooper when they enter the high school. To see that others share this feeling and that all know why they enjoy the stories of the father of American fiction is the agreeable task of the teacher. Fortunately the novel is one which, like Stevenson's "Treasure Island" or "Kidnapped," most boys like of their own accord. Such books make an excellent connecting link between the stories that are read regardless of school and the more difficult required reading. Whether they are on the college-entrance list or not, it is easy to arrange the reading of them in such a way that it will be considered a privilege rather than a duty.

A good many boys prefer "The Spy" or "The Deerslayer" to this particular novel, and the members of any class can report briefly on so many of Cooper's works that one who is unfamiliar with them can get considerable guidance without any help from the teacher. In chronological order the following volumes are usually rated as the most interesting and instructive: "The Spy," "The Pioneers," "The Last of the Mohicans," "The Prairie," "The Pathfinder," and "The Deerslayer."

The Setting. In 1824 Cooper, with a party of visiting Englishmen, made a tour through Saratoga, northward to Glenn's Falls, and thence to lakes George and Champlain, traversing a country which in the French and Indian wars had been a field of carnage. While they were visiting the falls and examining the wonderful work of the rushing waters in hollowing out the caverns on the island, one of the party suggested to Cooper that the scene of a romance might very appropriately be laid there. The suggestion was immediately accepted, and two years later a copy of the work was in the hands of the gentleman who had made the suggestion. Consult Cooper's practically flawless Introduction; and for the historical incidents upon which the story is based, see the references on page xxii. See also page xix and the map.

The Story and the Incidents. If they are given sufficient time for preparation, the members of a class enjoy telling the story of a book they have read. The exercise serves to emphasize the essentials and to correct misunderstandings. This book is a good one with which to test a class — to see how well they can read a book by themselves in a given time, preferably a period which they have had a hand in determining. A few such questions as these will quicken interest and enable the teacher to decide whether the reading has been properly done.

1. What is the most interesting chapter in the book?
2. Name the five or six incidents which on the whole you like best.
3. Is the love story an important part of this novel? In answering this question refer to "Ivanhoe" or "Lorna Doone," or any other novels with which you are familiar.

4. Do you care to read more novels like this one?

5. What knowledge of Indians have you gained from Cooper?

6. Which of his Indian characters pleases you most, and in what ways?

7. What traits in the three Indians impress you most favorably?

8. Explain in full how Cora, Alice, Heyward, and the others came to be at Glenn's Falls, and tell their experiences.

9. To what tribe did Magua belong? (See p. 118, l. 9.) How did he come to be with Hawkeye and the others at the island? (See p. 14, l. 13.)

10. What finally became of the party at Glenn's Falls? (See pp. 109 ff.)

The Characters. Name the important characters. Which character is the basest? What seems to be his main purpose in life? Which characters are the strongest? the weakest? Are the characters much like those in other books you have read, or are they original? (See p. xviii.) Does either daughter of Colonel Munro remind you of any character in "Ivanhoe"? If so, in what ways? Do you feel as well acquainted with Cora as with Rebecca or Rowena? with Hawkeye or Uncas as with Ivanhoe? Why did Cooper permit Uncas, the most alert and versatile of all the party, to be killed by the ingrate Magua?

Write short themes on the following subjects:

1 Any two of these characters: Hawkeye, Cora, Chingachgook, David, the last of the Mohicans.

2. Cooper's knowledge of Indians. (See p. xii, and Parkman's "Oregon Trail," chap. xi.)

Construction and Style. In what person is the story told? How does the novel compare in this respect with "Ivanhoe," "Quentin Durward" and others? See the questions on Blackmore's "Lorna Doone," under "Construction and Style." Is Cooper as slow in getting under way as some other writers whom you know? Does he indulge as often in repetitions and digressions? (See p. xviii.) Do you consider the action rapid? (See pp. xviii–xix.) Have you noticed any peculiarities of style in "The Last of the Mohicans"? Is the explanation of

Cooper's so-called offenses against the present literary taste on pages xix–xx satisfactory?

Select two passages that pleased you, and explain why they pleased you.

Do you consider "The Last of the Mohicans" as good a story as some others of Cooper's? Discuss fully.

Cooper's Life and Work. Those who wish to be well informed concerning Cooper as man and author are referred to Professor Lounsbury's "Life" and to the standard histories of American literature. (See pp. xxi–xxii of the Introduction to "The Last of the Mohicans.")

What three subjects most interested him throughout life? (See p. x.)

Why may he be regarded as the father of American fiction? He was hopeful, active, useful. Can you prove it?

DAVID COPPERFIELD

Introduction. Readers of Dickens's works have agreed with him that "David Copperfield" has more personal charm than any other of his longer novels; and, as is pointed out in the Introduction and the Notes, one of the chief reasons for this lies in the fact that a large portion of the work is autobiographical. It was one of Dickens's literary habits to introduce into his novels characters taken from real life, and in this one he has perhaps drawn more largely from his immediate surroundings than in any other. Inasmuch as the book is a study of characters rather than a novel of incident (see Introduction), and since the incidents serve as backgrounds for the characters, a rapid reading, though exceedingly interesting, must be followed by a second reading of a few of the chapters, if the pupil is to gain a full acquaintance with the characters and with the marvelous skill of the author in their delineation.

But beyond this first purpose, to tell a story of real life filled with live and interesting characters, lies a further purpose,—to give us higher ideals of life. We must learn the true worth of

sympathy; the dangerous and far-reaching effects of hypocrisy and hard-heartedness and pride; and, above all, the fact that goodness and badness are real things in life, and bring with them their reward or punishment.

It may be well not to read the Introduction until the story has been read at least once. Then it should be studied for the purpose of seeing whether, in his life and in his other writings, Dickens shows us any interesting parallels with this novel.

The Setting. Study a map of England for the chief places mentioned in this story. How was it that Dickens came to know these places so intimately? (See Introduction.) If you can, consult one or more of the following books that describe London in Dickens's time: Besant, "London in the Nineteenth Century"; Hare, "Walks in London"; Lang, "Literary London"; Hutton, "Literary Landmarks of London"; Fitzgerald, "Bozland." Does Dickens's description fit the scenes as they are described in these books? Compare Dickens's use of local color with Blackmore's in "Lorna Doone," or Thackeray's in "Henry Esmond." Why was Dickens so fond of London? Compare his pictures of London in this story with those in "Old Curiosity Shop" or "Oliver Twist." What scenes in the story do you consider chiefly worth a visit?

The following subjects are suggested for short themes or class discussions:

1. London streets to a waif.
2. An English fisherman's cottage.
3. A country church and churchyard.
4. Coaching days.
5. English inns.
6. Poor schools. (Compare with Squeers's school in "Nicholas Nickleby.")
7. Good schools. (Compare with "Tom Brown's School Days.")

The Story and the Incidents. Does the novel seem to have a main plot? (See Introduction.) Compare it in this respect with Scott's "Ivanhoe" or "The Talisman," or with some modern novel, such as Miss Johnston's "To Have and To Hold." What

connection with the story have such incidents as the Martha episode (chap. xxii), or the tea at the Heeps' (chap. xvii), or any episode, like those, that seems to have little connection with the thread of the story?

If by poetic justice we mean the rewarding of the good and the punishing of the bad characters, how has Dickens managed to preserve poetic justice? Compare David's journey to Dover (chap. xiii) with Oliver Twist's journey to London. Compare the general character of the plot with that of "A Tale of Two Cities." Contrast the love stories of Dora and of Agnes. Which do you prefer? Why? Contrast these stories with similar incidents in "Pendennis," which may be said to be Thackeray's autobiographical novel. Why is Dickens's novel more widely popular than Thackeray's?

The following are subjects for themes:

1. Relate briefly the incidents that had most to do in molding David's life. (The following may serve as aids for discovering more: the meeting with Emily, chap. iii; the flogging, chap. iv; the death of David's mother, chap. ix.)
2. Life at Murdstone and Grinby's, and similar experiences in Dickens's life. (See Introduction.)
3. The story of Uriah Heep.
4. An apology for Mr. Micawber.

The Characters. From how many different classes in society has Dickens drawn his characters in this novel? Which characters are the most interesting and the best drawn? What traits are shown in the first view of Steerforth and Little Em'ly that lead to the final catastrophe? (See chaps. iii, vi, vii.) What is your opinion of Peggotty, Aunt Betsey, Traddles, Mrs. Micawber? It is often said that Dickens made his characters all good or all bad. Do you agree with this remark? Compare "David Copperfield" in this respect with "Old Curiosity Shop," "Dombey and Son," and "A Tale of Two Cities." How do Dickens's characters differ from those in "Treasure Island" or "Henry Esmond"? What do the following characters have to do with the story: Uriah Heep, Dr. Chillip, Ham Peggotty, Mr. Mell,

Dr. Strong, Jack Maldon, Rosa Dartle? Compare Dr. Strong with Dr. Primrose in "The Vicar of Wakefield." Are there any characters that appear exaggerated?

The following subjects may be used for short themes:

1. The development of the character of David.
2. Uriah Heep's humility.
3. Mr. Murdstone's firmness.
4. False pride in the Steerforth family.
5. Contrast the home life of the Peggottys with that of the Steerforths.

Construction and Style. Compare the method of telling this story with that used in "Ivanhoe," "Henry Esmond," "Lorna Doone." How does the autobiographical form of writing determine the selection of material? (See the Introduction, and the Introduction to "Lorna Doone.") Are there any things told that the author did not personally experience? How? Are there any digressions? (For example, chap. vii, the visit of the Peggottys to Salem House; and chap. ix, Mr. Omer.) What is their purpose? Could you spare any chapters? Are there any chapters that are almost dramatic in form, and which, with slight alterations, could be acted? (For example, chaps. xlv, lii.)

Subjects for themes and discussions:

1. How does Dickens introduce his characters? (See his introduction of Steerforth, chaps. v, vi; and of Emily, chap. iii.)
2. Dickens's use of dialogue as a means of explaining character.
3. Dickens's power of describing natural scenery.

Dickens's Life and Work. How much of "David Copperfield" is Dickens's autobiography? (See Introduction.) What did Dickens gain from foreign travel? What was his first start in literature? How was he peculiarly fitted to write the kind of novels he attempted? What effect did his love of the stage have upon his writing? (See Introduction.) Compare his life with that of Scott, Thackeray, Hawthorne. What did he think of America? (Read his "American Notes," and see Introduction.) What is the purpose of some of his other novels with which you are familiar?

A TALE OF TWO CITIES

Introduction. During the first rapid reading of "A Tale of Two Cities" it will be very helpful to the pupil if the teacher will point out the difference between the more and the less important characters. Such help will prevent the perplexity and distaste that young readers often feel in beginning Dickens, before the sweep of the story catches their interest. In the later study many passages should be read aloud. The dramatic effect of some scenes (see pp. 349–362) will be better appreciated if they are read like extracts from a play. It is sometimes a good plan to have committees appointed from the class to arrange for such presentations.

The Setting. For making the places seem real, the class may become a travelers' club, writing letters as if from London and Paris. Pictures and maps may be used to give a better idea of the two cities. Hare's "Walks in London" and "Walks in Paris" will be helpful in this work. "The French Revolution," by Professor Shailer Mathews of The University of Chicago (published by the Chautauqua Press), is a simple and clear work dealing with the period. Three works of fiction by French authors may be recommended without hesitation to those who would read more about the times: Victor Hugo's thrilling "Ninety-three," which shows a spirit much like that of Dickens's novel; Balzac's short story, "An Episode under the Terror," which, with artistic skill, preserves and at the proper time reveals the identity of a mysterious person; and Erckmann-Chatrian's quieter "Madame Thérèse," which depicts events as seen by a boy's eyes.

Using books from the list on page xiv, the class will find the following subjects suitable for themes:

1. My adventures in Paris during the Revolution. (Write an imaginary reminiscence.)
2. A famous person of the Revolution. (An exercise in description, to be based on photographs and reading, and to be tested by reading before the class, to see if the subject can be named.)
3. The story of Louis XVII.

The Story and the Incidents. Owing largely to Dickens's "suggestive" style, there are many matters that are often painfully obscure to a young reader. Some quiet help on these points is likely to increase greatly the zest with which he will take hold of the work. Such points are the following: the first chapter as a whole; the message "Recalled to life" (p. 9), and Lorry's wild dreams thereafter; the significance of the spilled wine (p. 32); the constant use of the name Jacques (pp. 37, 194, 254); Defarge's relation to Dr. Manette (p. 28); the real nature of the "papers" Charles Darnay was seen to have on his trips between England and France (pp. 85, 285); Sydney Carton's part in the Old Bailey trial (pp. 84–87); the same man's rôle as jackal (pp. 98 f.); the significance of the chapter Monseigneur in Town, beginning on page 120; the identity and story of Gaspard (pp. 35, 127–129, 133, 139, 150, 195–200); the figurative use of the term "Gorgon's head" in the chapter beginning on page 137; the reason for the Jacquerie's dooming the Marquis's château and his race to destruction (p. 201); the gruesome nature of Jerry Cruncher's avocation (pp. 11, 179–191, 359–360); the relation between Darnay's story of the prisoner in London Tower (p. 116) and Dr. Manette's own imprisonment in the Bastille; the vague suggestions of perplexity and apprehension on Dr. Manette's part at times in Darnay's presence (pp. 92, 117, 159, 227, 237); Defarge's purpose in ransacking Dr. Manette's old cell when the Bastille is taken (pp. 257, 377); John Barsad's part in the plot (pp. 76, 77, 110, 348–362, 415, 419); the general background of the French Revolution.

If the story were told in strict chronological order, what events would come first? Compare the dramatization of the novel entitled "The Only Way." How long a period is covered by the story? What details or expressions on pages 9, 29, 32, 85, 110, 116, 145, 159, and 221 prepare the reader for later events? What is suggested but not mentioned on pages 227–228? Why and how does the author postpone an important revelation on pages 257–258?

These subjects may be useful for themes:

1. A newspaper report of Darnay's trial at the Old Bailey.
2. An account of Dr. Manette's imprisonment as his servant would have told it.
3. Barsad's report of his experiences in Paris.
4. Darnay's story of his escape.
5. His wife's story of the same event.
6. Madame Defarge's story of her family.

The Characters. Count the characters to see how many would be required to produce "A Tale of Two Cities" as a play. How does the number compare with the number of people in "Ivanhoe," "Silas Marner," or "David Copperfield"? Do the people more nearly resemble those of "Ivanhoe" or those of "Silas Marner"? Which characters in "A Tale of Two Cities" become worse or better as the story proceeds? Does the author show sympathy or antipathy for Darnay? for Manette? for Barsad? for Carton? Do Miss Pross, Mr. Lorry, and the Crunchers seem true to life or merely caricatures? Group the characters according to nationality; according to occupation or rank; according to friendliness or enmity towards Darnay. Which characters do you recall more easily and vividly, Miss Manette or Madame Defarge? Charles Darnay or Sydney Carton? Had Dickens a purpose in this emphasis, or does it seem a mistake? Why was young Jerry included? Was Madame Defarge more or less vindictive than Shylock?

Construction and Style. In what person is the story told? Why would it be impossible to tell it in the same person as "Lorna Doone" and "David Copperfield"? What causes the amusement on pages 179–192? What figures of speech does Dickens use most frequently, as shown by the first chapter? What allusions explained on pages 449–455 help to prove or disprove the last sentence in the second paragraph of the Introduction (pp. vii–viii)? Why would many French words be expected on pages 120–150? Pick out some striking examples of Dickens's method of emphasizing an expression by frequent repetition.

Dickens's Life and Work. What facts from those on pages vii–ix would Dickens have furnished for a publication like "Who's Who"? What traits and efforts explained in the first chapter of Ward's "Charles Dickens," or in the third and fourth chapters of Forster's "Life of Charles Dickens," led to success? How old was the author when he wrote "A Tale of Two Cities"? What proportion of his work preceded it according to the table on page xv? What passages recall his experiences as court reporter? What parts reveal his sympathy with the poor? To what extent does this story show that Dickens could not draw sympathetic pictures of all classes of people?

Every pupil should read "A Christmas Carol." The order for reading the stories mentioned above is immaterial, but most of them should probably precede "Pickwick Papers."

HENRY ESMOND

Introduction. It is to be noted that this novel, besides presenting us with several very interesting characters, also exhibits a well-constructed plot which advances in a natural and orderly development from the first page to the last. The setting gives a carefully drawn and essentially true picture of the various phases of English national life in the reign of Queen Anne. The characters mold their surroundings and are molded by them, each thus progressing to the fulfillment of his own destiny, just as happens in real life.

The Setting. Before beginning the novel the pupil should read pages x and xi of the Introduction so that he may understand from the first what use Thackeray has made of the historical background. Unless he remembers that the setting is as essential a part of the novel as the story, he may sometimes grow impatient because, as in Book II, the movement of the story is slow. In reading this section of the novel it will be well to notice that the author, while emphasizing history for history's sake, also makes the stories of the campaigns play a necessary part in the development of the plot. Thackeray made "realistic"

use of history; that is, he showed the conditions of the eighteenth-century life, both civil and military, just as he thought they actually were.

Can you show how the Vigo Bay campaign or the battle of Blenheim serve in themselves to carry forward the story? Can you show that Dick Steele is an actor in the cast of the story? Can you show that Addison and Swift, though not actors, are useful to the story because they help us to realize the "atmosphere"? Doubtless you have read "Ivanhoe." Compare Thackeray's use of history with Scott's. One is "realistic," the other "romantic."

For themes or discussions consider:

1. The no-popery mob. (Read chap. iv, and see any English history.)
2. Smallpox in the eighteenth century.
3. The coffeehouse.
4. Gambling in the Queen Anne period.
5. Pamphleteering.

These are suggested from among dozens of interesting subjects that may be selected, some knowledge of which will add to the pleasure and profit to be derived from reading the novel. See the closing paragraph on page xiv for some references. The "English Humourists" is especially enlightening.

The Story and the Incidents. The plot of this novel depends upon the relation of Henry Esmond to the Castlewood family. Any one who cares to do so may make a table from chapter ii, showing the family relationship from Edward, Earl and Marquis of Esmond, down to two-year-old Frank. Why do you think Thomas had Henry Esmond brought to Castlewood? When Thomas Esmond fell at the battle of the Boyne, what great change did it make in the life of Henry? Why was Lady Castlewood so angry when Henry took the smallpox? Why did she send Henry to college? Does the difference in age help to account for the growing separation between Lord and Lady Castlewood? Show how the intimacy of Mohun and Castlewood is of vital importance to the plot. Why does Thackeray

call Mohun Henry when his real name was Charles? What secret did Lord Castlewood impart to Henry as he lay dying? What difference would it have made in the rest of the story if Henry had not burned the papers? Who was M. Simon? What part does Frank play in bringing the prince to England? Show that the prince kept himself from the English throne.

These subjects are suitable for short themes:

1. Tom Esmond thrashes a bully.
2. Henry's first fight.
3. Esmond and his tutor.
4. If you have read Irving's "Life of Goldsmith," compare Esmond and Goldsmith in their relation to their tutors.
5. The effect of Beatrix's beauty upon the prince.

The Characters. In "Henry Esmond" three characters hold the place of chief interest throughout the story, namely, Henry, Lady Castlewood, and Beatrix. Can you show that of these Beatrix possessed the greatest possibilities of development? Her story is a tragedy of failure. Can you account for it? Henry Esmond's story is a triumph of character development? Can you show that this was the outgrowth of the unfolding of hereditary virtues and the avoidance of hereditary weaknesses? How and when did Tom Esmond exhibit the Esmond virtues? How and when did Francis, fourth Viscount? What traits of character in Beatrix do you think she inherited directly from her mother? What characters, to whom prominence is given, could be omitted without materially changing the story? Why do you think Thackeray introduced them?

These subjects are suitable for short themes or talks:

1. Father Holt's place in the novel.
2. The dowager.
3. Esmond's affection for General Webb.
4. The Duke of Hamilton.

Construction and Style. Notice that this story is written in the form of an autobiography in which the writer speaks of himself in the third person. Point out instances where this

accounts for peculiarities of style. (See pp. xii, xiii.) What effect did Thackeray gain by the occasional footnotes? Can you detect details of style which seem to you probable copies of eighteenth-century usages? (See p. 395.) Show that the plot is well constructed. Call attention, if possible, to the fine way in which several lines of story converge in the dénouement when Henry and Frank forestall the Prince and Beatrix.

Thackeray's Life and Work. What was Thackeray before he established his place in the literary world? (See p. vii.) Does he give you the impression that he has seen what he describes, or that he is a skillful inventor of scenes? Did he have a strong sympathy for what is good? (See pp. vii–viii.) What is worth remembering in connection with his venture as editor in 1860? (See p. viii.) Under what great shadow did he work cheerfully for many years? (See p. viii.)

Naturally every reader of Thackeray will compare him with the two great contemporary novelists, Dickens and George Eliot. It should be enough to say that every educated person must read widely in all three. They have few points of likeness, though each in his own way expresses the spirit of the nineteenth century. Think over the books you have read of each, and see what differences of style, treatment of subject, and point of view you can observe. Do they write of people similar in character and set in similar surroundings? What characteristic differences in use of words, structure of sentences, and construction of paragraphs can you think of? Do you suppose their widely different personal circumstances in their early years had something to do with the differences you have noticed? By referring to the biographies of each writer, indicate the course of training that each had before he became popular. Why should Dickens, who was younger than Thackeray, have attained fame ten years earlier? Thackeray has been called an artist, Dickens a caricaturist. Do you consider that a fair distinction between the two? Which of the three authors has done most to lighten heavy hearts? Which of them often attacked shams? Is there a notable absence of gentlemen and gentlewomen in the works of any one of them?

CRANFORD

Introduction. The young reader will discover for himself, without the help of the Introduction, that besides an amusing narrative, very simple in construction, he has here a study of manners in a quiet English village and the sympathetic portrayal of characters which, while humorous, represent noble and lovable types. As a result, or after a more leisurely study of the work, he may be glad to know of the other books mentioned on page xxii which suggest comparison with "Cranford." In "Silas Marner," "Adam Bede," and "The Mill on the Floss" will be found a portrayal of English rural life, which in some particulars suggests that to be found in "Cranford." Miss Mitford's "Our Village," although different in form, furnished Mrs. Gaskell with suggestions at least, and will be enjoyed by any reader of "Cranford," although he may not care to read it entire. See also the Study of "The Vicar of Wakefield."

Of Mrs. Gaskell's other writings (see pp. xiv, xv) the novel "Mary Barton" is the strongest, while "Cousin Phillis" and others of the short stories are more cheerful in tone; but none of these narratives can compare with "Cranford" in vivacity and humor.

The Setting. The author gives us a clear description of the village, its social atmosphere and local types. Describe its peculiarities in these respects. What is the real name of the town pictured in "Cranford"? What city is referred to as Drumble? How did the author become familiar with the life here depicted?

The following subjects are suggested as appropriate for themes:

1. Social functions and diversions in Cranford.
2. The Cranford aristocracy.
3. Domestic economy in Cranford.

The Story and the Incidents. The chief interest in "Cranford" lies with the characters rather than with the incidents as incidents. The latter are generally used to bring out the traits

of the people portrayed and not to excite an interest in themselves. Do you recollect other works of fiction, read by you, of which the same thing may be said? Mention some in which the reverse is true. Suppose "The Vicar of Wakefield" and "Robinson Crusoe" cited as representing the two types of fiction; can you tell to which type each belongs? Discuss the incidents in chapters i and ii with reference to the peculiar traits of the characters introduced. Mention other incidents similarly employed in the later chapters. There are, however, some incidents in the story that serve a different purpose and that belong to what, possibly, we may call the plot, although the *plot* is very slight in "Cranford." These have to do with the story of Poor Peter; they serve as links in the chain of the narrative. Indicate some incidents of this type in chapter vi. In this connection explain the importance of the events recorded in chapters ix and xi. Incidents of this kind may of course contribute to the portrayal of character as well. Can you illustrate this? On the whole, what incidents in "Cranford" contribute most to the interest of the work? Can you tell why?

The following exercises are suggested:

1. Write in your own way the story of Miss Matty's romance.
2. Tell the story of Poor Peter from his own point of view.
3. Compose a narrative of your own which shall portray one or two interesting types of character (not by description, but by incident).
4. Give a description of society in your own town.

The Characters. How many characters enter prominently into this narrative? Name the "Amazons." Which member of this group appears to be most important to the story? Why? Discuss the traits common to all. Should you say that these characters are purely fanciful creations, or do they represent types that might actually be met in similar surroundings? Describe the personal peculiarities of Miss Deborah Jenkins; of Miss Matty. Some of the characters give a humorous turn to certain scenes. Do they seem to be introduced merely for this purpose? Explain the relation of Martha's courtship

to the main thread of the story. If you have read "David Copperfield," make some comparison between the characters in the two books. Did Mrs. Gaskell have prototypes for any of her characters? (See pp. ix, x, xxi.)

The following subjects are suggested for themes:

1. A portrait of the rector.
2. The personality of Peter.
3. A study of Miss Pole.
4. A comparison between Mrs. Jamieson and Lady Glenmire.
5. Friends in need.
6. The men in Cranford.
7. Miss Matty's philosophy.
8. The influence of Dr. Johnson in "Cranford."

Construction and Style. The peculiar construction of "Cranford" is explained at length on pages xvi and xvii. Why are the successive chapters described as sketches? Can you name other works of fiction that have a similar structure? Compare the "Sir Roger de Coverley Papers" and "Silas Marner" with "Cranford" in this respect. How does the author secure a measure of unity in "Cranford"? Select some scene notable for humor; one distinguished by pathos. Read the paragraph on "Cranford's" place in English fiction (p. xxii); support, if you can, the statements there made, by citations from the text.

Discuss the following topics:

1. Devices for strengthening unity. (See p. xvii.)
2. The incident of the panic; preparation for its introduction, and its importance in the story. (Let the student trace all preliminary allusions, and all the effects produced by it.)
3. The episode of Signor Brunoni, and its relation to the plot.

Mrs. Gaskell's Life and Work. Discuss the personality of Mrs. Gaskell as shown in her philanthropy and in her literary work. (See pp. xii–xiv.) Who were her personal friends among people of note? (See p. xv.) Describe her acquaintance with Dickens. (See p. xiii.) What do you consider her aim in the composition of "Cranford"? What would you say of her ideals of life and conduct, judging from this book?

SILAS MARNER

Introduction. After the first reading of "Silas Marner" for the mere story, — say in two or three assignments, — the class should read and discuss carefully, point by point, the Introduction, pages xv–xviii. With this light thrown upon the author's attitude toward her own work, the class is ready for more minute study. The Explanatory Notes, pages 235–245, should of course accompany the first reading. While the intensive study of the book, which should occupy at least eight or ten periods, is progressing, it would be wise to have the class read "Adam Bede" or "The Mill on the Floss," to deepen and fix an impression of the powerful moral and philosophic tone of all of George Eliot's works, and to show how simple, in comparison with the two earlier novels, was the conception and execution of "Silas Marner."

The Setting. "Silas Marner" makes no pretension to any historical setting, like "Ivanhoe"; nor to any setting of special social significance, like "Vanity Fair"; nor to a setting essentially romantic in itself, like "Kidnapped." Therefore no collateral reading to fix place or time is needed. The time and place are what they are simply because the writer lived when and where she did. Her part of Yorkshire is so devoid of interest that illustrators have walked the length and breadth of its barren moors in an almost fruitless search for houses, trees, rivers, or lesser literary landmarks made famous by her novels. The background of "Silas Marner," in striking contrast to "Lorna Doone," for example, is not to be known by photographs, descriptions by other writers, or even by personal observation. The weaver's cottage, the Rainbow, the Red House, might be found in any English village a hundred years ago. Barrenness, however, in itself may be a powerful element in a novel, as in "Jane Eyre"; only here George Eliot did not choose to make her setting play an indispensable part in her story. The Stone-pit comes the nearest to being a "stage setting"; but how little dramatic importance she gave to it we

can feel at once when we compare it with her use of the Floss in "The Mill on the Floss," in which her art is decidedly more conscious and more dramatic. The time setting of "Silas Marner," too, is unobtrusive. Given vaguely in the first chapter as the days when "even great ladies had their toy spinning wheels of polished oak" and "superstition clung easily round every person or thing that was at all unwonted," it changes only as the years pass, with the exception of the one jump of sixteen years between Part I and Part II. There is practically no deliberate manipulation of either time or place for emotional effect, although at times — but even these are few — an event has its own dramatic background, as the Rainbow on the evening when Silas goes there for help in his trouble; or the gay New Year's party at Squire Cass's, when Silas appears with Godfrey's child in his arms. This does not mean that George Eliot is weak in describing scenes; her power of selecting the detail necessary for any picture she chooses to draw, and of creating an atmosphere that can be felt, can be seen in any chapter of "Silas Marner." Her method may be imitated by students with the following subjects for short themes:

1. A weaver's kitchen. (See chaps. ii, x.)
2. Story hour at the Rainbow. (See chap. vi.)
3. The Stone-pits.

The simplicity of George Eliot's settings may be realized by comparing them with the elaborate detail of Scott's or Dickens's.

The Story and the Incidents. The discussion of the argument and incidents of the story should be based upon the questions on Subject Matter (pp. 247–248), Materials (p. 249), Purpose (p. 252). It should be remembered always that we are dealing with a story whose problem is a moral question, whose theme is a moral truth, and whose stages are the simple normal stages of development in the characters, Silas Marner and Godfrey Cass. (See Notes, p. 247.) It is not a love story; it is not a historical romance; it is not a story of adventure; it is not a conventional problem-novel; it is not a novel of manners.

It is a simple story told with Scriptural earnestness and directness, to force home the truth that every sin brings sooner or later its own punishment, not only to those who do the wrong but to all those closely or remotely connected with them. To test the simplicity of the novel the following questions may be discussed: What is its central theme? Are there any secondary themes? Compare it in this respect with "David Copperfield" or "Ivanhoe." What incidents are indispensable to the plot? Compare them with those in "Ivanhoe," or "Kidnapped," or "Vanity Fair." Are there any incidents that do not bear upon the central theme? Why do other writers introduce such incidents in great number? Why has George Eliot avoided them in "Silas Marner"? How does her theme here give a chance for pathos? for humor? for philosophy?

Short themes may be written upon these subjects:

1. The simplicity of the plot of "Silas Marner."
2. Five dramatic incidents in "Silas Marner" and their bearing upon the plot.
3. The most pathetic episode (a plot incident with all its supporting incidents) in "Silas Marner."
4. The most humorous situation in "Silas Marner."
5. George Eliot's wit and wisdom.

The Characters. Why are such extended descriptions given in chapters vi and xi of the scenes in the Rainbow Inn and at the New Year's Eve ball? Notice that these scenes are the backgrounds against which Silas stands out in two great crises of his Raveloe life, — the loss of his gold, and the finding of Eppie. What was the other great crisis in his life? Are there any persons in "Silas Marner" who are wholly good or wholly bad? altogether strong or altogether weak? entirely happy and prosperous or entirely miserable and unfortunate? How far do William Dane, Godfrey, Dunstan, Tookey, Eppie, Molly, Silas, get fair treatment in the story? How far do any characters have to suffer for other people's misdeeds? How do you justify an author's allowing such suffering? Do you know any stories where everything ends happily, with every mystery precisely explained

and every disappointment adequately compensated? Which of the two kinds of story do you prefer? Which is more lifelike? Can you show that different purposes or different ideas of life may lead authors to handle their characters in very varying ways?

Thackeray called his "Vanity Fair" a "novel without a hero." Has "Silas Marner" a hero? In what senses may the word "hero" be applied to characters in stories and in real life? In what important ways do any of the persons in "Silas Marner" change in character or purpose during the course of the story? Do these changes come about abruptly, or gradually and naturally? How do you get acquainted with the characters, — by George Eliot's descriptions of their physical appearance, dress, and mannerisms? by her quoting their conversation? by her explanations of their ways of thinking about things? by her accounts of them as they do things? Which of these ways of presenting a character do you like best? By which of these means do you most often judge the average person you meet just once or know only a little? How many people in real life have you ever thought about seriously in all four ways?

Suitable subjects for themes are these:

1. Dolly Winthrop's philosophy of life.
2. Silas Marner as a disciplinarian.
3. Dunstan, the "lucky fellow."
4. The autocrat of Raveloe (Mr. Macey).
5. The peacemaker (Mr. Snell).
6. Godfrey's great mistake.

An interesting oral exercise is to have a class characterize in fifteen or twenty words every character in the book.

Construction and Style. For satisfactory work upon these points a *simple* analysis of the entire work should be made, — one topic will usually suffice for a whole chapter. Make a list of the chapters concerned chiefly with Silas; of those concerned with Godfrey Cass; and of those in which the two interests become one. This makes a plain chart for working out the simple construction of the whole book. The following questions will bring out the chief points: How many chapters are concerned

wholly with Silas? How many with Godfrey? Where do their two threads begin to be woven together? What is the starting point then of the real plot? Is the introduction too long? What is its chief purpose? Are there any other threads of interest? If so, why are they introduced? Is the pattern of this weaving simple or complicated in comparison with Thackeray's method? Dickens's? Scott's? Stevenson's? How, then, would you characterize the construction of "Silas Marner"? At this point the class is ready for the questions on Structure (pp. 248–249).

Note how the author conceals the fate of Dunstan from the reader, yet makes it absolutely natural when finally discovered. Mark the rise of the reader's interest in Silas step by step; in Godfrey. Do these two unite at the highest point of interest, or just before? Why? What are the obstacles to Silas Marner's development? to Godfrey Cass's? Can there be interest in plot or character without such obstacles? These questions should be followed by those on Plan of Narrative (pp. 248–249), and on Plot (p. 250).

For a detailed study of George Eliot's style one chapter may be selected and studied minutely, with the general impressions of the first reading to supplement detailed work. The first chapter, being so simple a piece of narrative, is a good one for examination. If the topic of each paragraph is written down, a careful discussion of paragraph construction, massing, and transition can be profitably made. One or two paragraphs in the chapter can be chosen for discussing the topics suggested under Style (p. 251). The questions on Method (p. 251), should then follow. This work must necessarily correlate with any rhetoric the class may be using, but Genung's "Practical Rhetoric" is both specific and literary in its exposition of the points under discussion, and should at least be used by the teacher. George Eliot's method of story-telling can then be compared with some degree of definiteness with that of Dickens, Scott, and Stevenson. Good subjects for themes are these:

1. Why is George Eliot's style considered formal?
2. George Eliot's love of commenting upon her characters.

3. Contrast George Eliot's handling of a dramatic situation with Dickens's.

4. Why is "Silas Marner" called a prose idyl? (See questions on "The Vicar of Wakefield.")

George Eliot's Life and Work. Among the best short biographies of George Eliot are Mathilde Blind's and Cooke's. (See p. ix.) These should be supplemented by Cross's "Life and Letters"; but if left to himself, the pupil will find the last book hard reading, and should be guided carefully by assignments of certain pages by the teacher. The romantic and picturesque portrayal of her own life may of course be found in the first half of "The Mill on the Floss." Use may be made of the topical method of study (see pp. x–xii), but to young readers the life is devoid of picturesque or emotional interest; it is a history of intellectual development; and while a class cannot grasp all that it means, it must be made to feel this, the predominant quality in George Eliot and her work. Her relations with Mr. Lewes and Mr. Cross must be explained upon the same basis. Reading with the class such poems as are suggested on page xiv will impress upon them still more the personality of the author. Much can be made of her associations with the authors listed on page xiii, if these articles are carefully read by the teacher or intrusted to some of the more mature members of the class. The following books have sections on George Eliot which explain her work as an important link in the development of the English novel: W. L. Cross's "Development of the English Novel" and Leslie Stephen's volume on George Eliot in the English Men of Letters Series.

Possible topics for themes are these:

1. The moral earnestness of George Eliot.
2. George Eliot's personality.
3. George Eliot's novels as a criticism of life.

LORNA DOONE

Introduction. Although "Lorna Doone" is a long story, it should not be read hurriedly. The reader will enjoy the romantic love story none the less because he takes time to appreciate

the shrewd humor, the simple wisdom, the happy description of a pleasant country and quaint customs, and the attractive picture of a very real and lifelike group of characters. (See p. xxxi.)

In order that the brief note on the grammar and spelling (pp. 759–760) and the glossary (pp. 761–766) may not interfere with the pupil's enjoyment of the book, he should be free to use them as little as he pleases. The Introduction (pp. ix–xxxi) should be left until he has read the novel at least once, or, still better, until he has reviewed those passages that seem to him particularly admirable, and has made notes of his own observations.

Some students will wish to read other novels of Blackmore's (see pp. x–xi), and to inquire why "The Maid of Sker" and "Springhaven," which their author considered superior to "Lorna Doone," have a feebler hold on popular favor. Those who are looking for other novels that deal with the same epoch in the history of Great Britain may turn to Scott's "Woodstock," "Peveril of the Peak," "A Legend of Montrose," and "Old Mortality."

The Setting. Some of the differences between the "Lorna Doone" country, as pictured by Blackmore, and the actual country are mentioned on pages xv–xvii. Point out some differences in time, place, and scenery between "Lorna Doone" and Scott's "Ivanhoe"; between these novels and Kingsley's "Westward Ho!" with its setting in the counties immediately to the west of Devon. Show how the customs of the country as described by Blackmore add to the picture. (See p. xviii.)

The following subjects are good for short themes or discussions:

1. A farmer's life in Devon.
2. Country sports in West England in the seventeenth century.
3. The people of the Ridd household and on the Ridd farm.
4. Some country superstitions. (See chaps. xvii, xviii, lxii, and others.)
5. The government of the Doone Valley. (See chaps. iv, viii, xiii, xxxviii, li, and others.)

6. An English country school. (See chaps. i, ii, and compare "Tom Brown's School Days.")

7. A country merchant in the seventeenth century. (See chaps. xiii, lviii, lxi.)

The Story and the Incidents. The love story is a main source of interest in this novel, and it is easy to point out in what way this love story is like that of most novels. (See p. xxiii.) Yet it is a great novel because it is much more than a mere love story. Witness such important incidents as occur in chapters xxxviii, liv, and lxiv, and name others.

Point out the stages by which the story progresses, as in chapters viii, xvi, etc. Does the novel assume the affection of the hero and heroine and content itself with overcoming obstacles to their union, or does it try to trace the growth of their mutual affection, or does it try to do both things? Compare it in this respect with "David Copperfield," "Ivanhoe," and "Quentin Durward."

After reading Blackmore's (Preface p. xxxv) and the Introduction (pp. xviii–xx), one understands why the novelist has introduced incidents that are not connected with the love story, as, for example, those in chapters xxxviii, liv, and lxiv. No one should think of "Lorna Doone" as a historical novel in the sense in which many other novels (p. xix) are historical. We have the word of the hero himself on this point (p. 209). At the same time some students will notice scenes that have a historical background, as chapters xxiv–xxvi and chapters lxiv–lxvi, and may wish to compare the account given by Ridd with that of chapters ii–v of Macaulay's "History of England."

The following subjects furnish material for short talks that should prove valuable to all pupils:

1. Have you read incidents in other novels similar to those in "Lorna Doone"? Compare, for example, the schoolboy fight in chapter ii with the fight between Tom Brown and Slogger Williams in "Tom Brown's School Days."

2. Describe incidents and scenes that are particularly interesting to you, and explain the reasons for your preference.

These subjects are suitable for short themes:

1. Tell in your own words how Lorna came to be in the Doone Valley. (See chaps. iii, xx, xxi, lv, lvi, and lvii.)

2. Tom Faggus as highwayman.

3. The first attack on the Doone Valley, from the point of view of the Doones.

4. Ridd's first visit to London.

The Characters. What do you know about the character of Lorna from the description of her first meeting with John? (See chap. viii.) What new traits appear in chapter xvi? What characteristics of John Ridd and of Lorna are most set in contrast to one another? (See p. xxiii.) Compare "Lorna Doone" in this respect with other novels, particularly "David Copperfield" or "Henry Esmond."

How serious would the loss be if such minor characters as Reuben Huckaback, Squire Blewitt, Marwood de Whichehalse, Betty Muxworthy, and Jeffreys had been omitted? What people belong to the groups of outlaws, country gentlemen, farmers, soldiers, politicians, traders, servants? Is the assemblage a large one, — larger than in, say, "The Vicar of Wakefield" or "Silas Marner" or "David Copperfield"? Which is more difficult to handle, a novel with ten or a dozen people or a novel with forty or fifty? With which group or which individuals do you feel most in sympathy? Which do you think Blackmore cared the most about? In general, are his characters like those in "Ivanhoe" or "Treasure Island," or like those in "Cranford" and "David Copperfield"? Or do they possess traits in common with both groups of books? In what ways are any of these characters like people that you know? Which chief characters do you call good and which bad? In what respects are they good or bad? What things does Blackmore seem to you to consider excellent and worthy? What bad and harmful? Are the people that he wishes us to admire, as John Ridd, Annie, Jeremy Stickles, and others, to be praised for the same qualities that one finds in the worthy people of "Ivanhoe"? Do you find any exceptionally good people here, as

in "The Vicar of Wakefield" and "David Copperfield," or are they only better by various degrees than the bad ones, as in "Treasure Island" and books of adventure generally?

The following subjects are suitable for short themes or discussions:

1. The character of John Ridd as shown in his sports and pastimes and in his encounters with Carver Doone.
2. John Ridd as a moralist. (See p. 697, l. 12.)
3. Annie Ridd's management of her family. (See chaps. xxx, xxxi, etc.)
4. The character of Ruth Huckaback.
5. The Doones in fact and in fiction. (See p. xx.)

Construction and Style. Unlike "Ivanhoe," "Quentin Durward," and "Silas Marner," the story is told in the first person. How does this autobiographical form of writing affect the selection of material in "Lorna Doone"? (See p. xxv.) Are any things told that the hero did not personally experience? (See chaps. xx, xxi.) Does this method of story-telling tend to make the tale diffuse? (See chap. x, and elsewhere.) Can you suggest any advantages in this method? (See p. xxvi.) Do you note any digressions here, like the tales frequently interspersed in "David Copperfield"? Do you agree with the statement on page xxvii of the value of chapters that might be cut out without affecting the main story?

The following subjects are suggested for discussion:

1. The main point of chapters xxi and xxxii.
2. How does Blackmore often bring in a character? (See chaps. x, xiii.)
3. Blackmore's rhythm. (See p. xxx, and note for yourself.)
4. The language in "Lorna Doone." (See p. xxviii.)

Blackmore's Life and Work. How did Blackmore's "physical infirmity" affect his choice of a profession? (See p. x.) What two or three of his characteristics, named on page xi, do you most admire? Many of the things of life that he held valuable are evident from "Lorna Doone." (What are some of these things?) What is the purpose of this novel? (See p. xii.)

TREASURE ISLAND

Introduction. In what better way can a teacher begin work with boys who are in the "blood-and-thunder-novel" stage than by showing them some of the best things in "Treasure Island"? It is just enough better than other novels with which they compare it to furnish an excellent entering wedge for authors whom many naturally find less absorbing, say Cooper or Scott.

A judicious use of the great variety of introductory material should enable one to read even so entrancing a story as this with keener appreciation and zest. For instance, pupils who have no knowledge of seamanship may welcome the explanation of sailing a schooner and the chapter on a sailor's work; and in the Glossary at the end are all the sea terms used in the story.

Few books offer as many advantages for teaching composition in an interesting way (see the numerous suggestions for themes and other exercises in the Notes), but it is far better to neglect this work than to allow it to detract from the pupil's interest in the story. Without such study many pupils will be sure to read other romances by Stevenson, such as "Kidnapped," "David Balfour," "The Master of Ballantrae," "The Wrecker."

Those who observe how successfully the setting, the action, and the characters harmonize, should read in "A Gossip on Romance," in the Introduction, the paragraph beginning "One thing in life calls for another; there is a fitness in events and places."

The Setting. The setting is twofold: first, the Devon coast; later, Treasure Island itself. Contrast the scenery and weather of the two settings. To what extent does each background contribute to the effect and harmonize with the action? For instance, study the beginning of chapter ii. In this description what details have been selected to produce the "dominant tone" of gloom and imminent peril? For other exercises on this passage, see the Notes. Another passage which will repay careful study is the description of Treasure Island at the beginning of

chapter xiii. Study the point of view, the unity of effect, the arrangement of details, the emphasis (see the Notes). What is the relation of the map of Treasure Island to the action of the story? (See Stevenson's statement in the Introduction of "The Writing of 'Treasure Island.'") Point out instances where the topography of the island caused certain events. By what means does Stevenson imbue this tale with the atmosphere of the sea? What effect is produced by the constant booming of the surf? As part of the setting we should consider the picture of pirate life and customs. What does Silver's talk in chapters x and xi suggest to the reader? What is the historical basis of the episodes there mentioned? (See Notes.) Look up on a map the haunts of the pirates in the Caribbean Sea, on the Guinea coast, and on the Malabar coast.

Themes may be written on such subjects as the following:

1. The *Admiral Benbow* Inn and the "Spy-glass."
2. A description of Treasure Island.
3. The career of Bones, Silver, Pew, Ben Gunn, and Flint before the opening of the story.
4. The treatment of the sea in "Treasure Island."
5. Why is "Treasure Island" a better title than the original one, "The Sea-Cook"?

The Story and the Incidents. What was the origin of "Treasure Island"? (See Introduction, "The Writing of 'Treasure Island.'") To what extent did Stevenson fulfill the promise of the following statement, written when he was just beginning the story: "Will you be surprised to learn that it is about Buccaneers, that it begins in the *Admiral Benbow* public-house on Devon coast, that it's all about a map, and a treasure, and a mutiny, and a derelict ship, and a current, and a fine old Squire Trelawney, and a doctor, and another doctor, and a sea-cook with one leg, and a sea-song with the chorus 'Yo-ho-ho and a bottle of rum' (at the third Ho you heave at the capstan bars), which is a real buccaneer's song, only known to the crew of the late Captain Flint (died of rum at Key West, much regretted, friends will please accept this intimation)?" What should you add

to this to make a good summary? Note the progress of the narrative. Are there any incidents which are disconnected with the main story? Is this remark of Dr. Livesey's to Jim true: "Every step, it 's you that saves our lives"? Give the steps in detail. Jim says in chapter xiii: "There came into my head the first of the mad notions that contributed so much to save our lives." What were the other "mad notions"? Compare the chapters dealing with Billy Bones with Irving's The Money Diggers in "Tales of a Traveller." Other subjects for comparison are Flint's pointer in "Treasure Island" and the skeleton in Poe's "The Gold Bug"; Silver's parrot and Robinson Crusoe's parrot. What do you consider the most thrilling situation in "Treasure Island"?

Besides the topics mentioned above, subjects like the following are suitable for themes:

1. How I should have acted, had I been in Jim's place in the apple barrel.
2. The miraculous escapes of Jim Hawkins.
3. Narrate in the first person, from the point of view of Captain Smollett or Long John Silver, the battle at the stockade.
4. Jim Hawkins and Israel Hands.
5. The mutiny of the pirates against Silver.
6. The black spot in "Treasure Island."

The Characters. Read Stevenson's fable in which Captain Smollett and John Silver discuss themselves as characters. (See Introduction.) What do you think of the points they make? In a letter, Stevenson wrote of the characters in the book: "Are they fairly lively on the wires? Then favour me with your tongues. Are they wooden, and dim, and no sport? Then it is I that am silent, otherwise not." What do *you* think? Comment on this remark of Stevenson's: "Character to the boy is a sealed book; for him a pirate is a beard, a pair of wide trousers, and a liberal complement of pistols." Has Stevenson made his pirates more than this? Are they differentiated? How? What was the genesis of the character of John Silver? (See Introduction, "The Writing of 'Treasure Island.'") Give

illustrations of "his strength, his courage, his quickness, and his magnificent geniality." Stevenson wrote, "I was not a little proud of John Silver, and to this day rather admire that smooth and formidable adventurer." What is your own attitude toward Long John? Speaking of Silver, and Alan Breck (in "Kidnapped"), and James Durie (in "The Master of Ballantrae"), Barrie says: "Not to know these gentlemen, what is it like? It is like never having been in love." Compare Long John with these other "gentlemen." Compare Jim Hawkins with other boy heroes. Consider the following statement: "Danger is the matter with which this class of novel [the novel of adventure] deals; fear, the passion with which it trifles; and the characters are portrayed only so far as they realize the sense of danger and provoke the sympathy of fear" (Stevenson, "A Humble Remonstrance"). In what ways is the sympathy of fear provoked by the blind pirate Pew? by other characters? Do you agree with this statement: "Nobody minds Ben Gunn; dead or alive, nobody minds him"?

Write themes on such subjects as:

1. What I know of Flint.
2. Captain Smollett and Captain Silver as leaders.
3. How Ben Gunn must have lived and thought when alone on the island.
4. Our first impressions of Silver and the real Silver.
5. The buccaneers' Hands, Pew, Black Dog, Morgan, Merry, etc.
6. Why I like Long John Silver.

Construction and Style. Unlike "Ivanhoe" and "Silas Marner," this story is told in the first person. Where does this autobiographical point of view shift from Jim Hawkins to Dr. Livesey? How many chapters are written by the Doctor? What are the reasons for this change of point of view? Does it mar the progress and unity of the story? Can you think of ways by which the material in the Doctor's chapters could be written from Jim's point of view? What are the advantages of the autobiographical method? the limitations? How did Stevenson like a story to begin? (See "A Gossip on Romance" in

the Introduction and Notes.) What details or incidents in the opening chapters of "Treasure Island"? Give hints of the story that is to follow. At just what point does the story begin to end? Is the narrative well managed here? (See Notes.) Notice how the old sea captain introduces the story. Discuss the conclusion. Why is the last paragraph effective? Pick out the most important chapters in the book and explain why they seem to you to be important. Examine the use of climax at the ends of chapters. Do you think the mystery concerning the crew of the *Hispaniola* is successfully handled? Compare this with the treatment of the mystery in Stevenson's later stories, "The Ebb Tide" and "The Wrecker." What is the effect of the repetition of the song "Fifteen Men"? of the parrot's cry, "Pieces of eight"? What scenes and characters "remain in the mind's eye"? Can you tell why?

Study the author's choice of words. Note that description is always used in the service of narration. What are the merits of the dialogue? Compare the dialogue in this story with that in "Ivanhoe," "The Vicar of Wakefield," "Lorna Doone," and "Henry Esmond." While writing the book Stevenson said: "The trouble is to work it off without oaths. Buccaneers without oaths — bricks without straw." By what means did he succeed in giving the impression of violent and profane speech?

Stevenson's Life and Work. A list of the best books and articles on Stevenson is given in the Introduction. Besides reading the brief sketch of his life, the student should dip into his letters, which reveal in a charming way his opinions and methods of writing. See A College Magazine in "Memories and Portraits" for his account of how he learned to write. Tell about his family, his boyhood, his early occupations, his life at the university, his journeys in search of health, his experiences in the United States, his life in Samoa, his death. What various kinds of books did he write? What are his characteristics as a writer? as a man? Why is his personality so attractive?

GROUP II

POEMS CHIEFLY NARRATIVE

SELECTIONS FROM THE "FAERIE QUEENE"

Introduction. Spenser's "Faerie Queene" is an allegorical poem, and, as an allegory, may be compared with Tennyson's "Idylls of the King" and Bunyan's "Pilgrim's Progress." Every work of this kind has a meaning apart from the recital of facts. The characters represent something over and above actual human beings; they are meant in addition to represent some quality or some state of soul. King Arthur in the "Idylls" represents the soul of man in its struggle with circumstances; Britomart in the "Faerie Queene" represents the power of chastity in the fight against vice. Yet the poem is much more interesting as a story than as an allegory, and in the beauty of its descriptions and the harmony of its verse it ranks among the chief masterpieces of English poetry.

The Setting. The Introduction tells the conditions under which the "Faerie Queene" was written. The influence of Queen Elizabeth was of the utmost importance in stimulating the activity of the poets of her time, perhaps Spenser's especially; and as in the more realistic of the Elizabethan dramatists we see pictured the actual life of the time, so in Spenser we find the beliefs, the dreams, the ideals of his contemporaries. The scenery of his poem, however, belongs to the land that never was, — the "land of Faerie."

These subjects may be found useful for oral or written compositions:

1. The land where fair Britomart wandered.
2. The scenery in the story of Marinell, Canto IV.
3. The mask of Cupid.

The Story and the Incidents. What is the plot or argument of "Britomart"? Does the poem end as soon as the reader's curiosity is satisfied? Compare the story with that of Book I of the "Faerie Queene." As a story, is "Britomart" as well arranged as the story of Guinevere would be if taken out of the "Idylls of the King"? Should you call Spenser an interesting story-teller? If not, can you point to merits which compensate for his lack of the power to interest all classes of readers?

The Characters. What qualities in Britomart make her seem like a real person? Is Artegall equally real? Name certain characters in the poem that are evidently qualities dressed as persons. Should one expect carefully drawn characters in a poem of this kind?

These subjects may be discussed:

1. Describe the appearance and state the chief characteristics of Artegall and Britomart.
2. Artegall compared with Tennyson's King Arthur.
3. Is Britomart as real a person as Guinevere?

Construction and Style. Since "Britomart" is made up of selections from a longer poem, its construction cannot well be considered. The student who is interested in Spenser should consider the "Faerie Queene" as a whole if he wishes to form an opinion of the poet's ability as a constructive artist. (For editions, see p. xxv.) He will do well, however, to examine carefully the stanza, named *Spenserian* in honor of the poet, to note its characteristics, and to try to determine why it fulfills so perfectly the requirements of its creator. (See p. xxiv.) He should notice the ninth line with its added metrical foot. He should also name other poems in this meter, as Byron's "Childe Harold," Keats's "Eve of St. Agnes," and Shelley's "Adonais," and realize, without trying to explain why, that the same stanza produces different effects. Should you characterize Spenser's handling of the stanza as "linkèd sweetness long drawn out"? What can you say of the *liquid* or flowing quality of his verse? Compare it with the effect produced by the heroic couplet of

Pope or the blank verse of Tennyson. It might be well for the student to write a stanza in the Spenserian form, imitating Spenser as closely as possible.

Is Spenser fond of musical effects in language? Name some ways in which he makes his poem long, at the same time avoiding tediousness. Does he use much detail? Does he use color freely? Is he especially picturesque? Certain poets suggest, where others describe fully. Which is Spenser's way? How does he compare with Milton in this respect? Why is he called "the poet's poet"? Why is he fond of old words? Point out lines that are especially characteristic of Spenser, — lines that could have been written by no one else. Pick out stanzas that present excellent pictures to the mind, others that illustrate the poet's idealism. Is his reverence for womanhood conspicuous? Spenser is said to have known well both the ancient classics and the writings of the Italian poets. Can you cite passages that support this statement?

Spenser's Life and Work. Like others of our greatest English writers, Spenser, notwithstanding his poetic genius, was a practical, clear-headed man. Name these writers. (See p. xvi.) What were some of the finest traits of the man who "gave England its first great poem in its greatest age"? (See pp. xviii–xix.) What is the chief difference between his work and Shakespeare's? (See p. xx.) Were his surroundings favorable to the production of his work? (See p. xvii, noting the references to Bunyan and Milton.)

PARADISE LOST, BOOKS I AND II

Since "Paradise Lost" is by many, perhaps most, critics regarded as the supreme literary work in our language, pupils should be encouraged to read it and to treasure in the memory the most powerful and charming verses. Very young persons can appreciate the eloquent passages of the orations and hymns, the splendor or sublimity of some of the scenes, and the nobility of certain characters. When so much has been successfully

attained, the pupil may be instructed according to the copious suggestions to teachers on the second page after the Introduction.

The Setting. The field of action is infinite space, which, however, contains the three finite regions, namely, the World, or Universe, in which we live, and Heaven and Hell outside of it. The relation of these regions to one another is set forth in diagrams which differ considerably in their details. No confusion, however, need result, if the opinion of James Russell Lowell (p. vii of the Preface) be borne in mind, that mathematical exactness may become unpoetical. Masson, who is freely quoted in the Introduction, assumes that Milton uses language with precision, and this idea is rigidly applied and greatly extended by Himes, also quoted. The latter has evolved the diagram of Hell (p. xxiv) which seems to have been generally accepted. (See p. 85, and also Brooke's "Milton," pp. 85, 86.)

The true chronological beginning of the action is at line 577 of the fifth book, and the fiftieth line of the first book connects with and continues the closing part of the seventh book. The part of this World's history covered by the nine days and nights of the "confusion" is given in the note on line 50.

The Argument and the Incidents. What is the main purpose of the poet? (See p. 10, lines 24–26.) Does he make any progress with it in the first two books? Divide the first book into scenes, as if it were an act of a drama, and give a name, or title, to each scene. (For instance, the scene from line 670 to the end might be entitled "The Erection of Pandemonium.") What may you call the first twenty-five lines? the first forty-nine, if taken together? Excellent results are obtained from the interpretation of the scenes as wholes. How does the tone of Satan's speeches compare with that of Beelzebub's? Does Satan express his real feelings, or talk for effect? (See line 126.)

Divide the second book into scenes. With what is most of the first half taken up? Who are admitted to the council? (Consult Book I, lines 757–759, and the form of address in the speeches.) Give the points of Belial's speech and show they are related to what was said before. Is Belial's eloquence effective?

Why not? (See Book II, lines 112–117.) How is Mammon's speech received? (See lines 284–298.) How Beelzebub's? (See lines 384–389.) Trace in the diagrams the course of Satan on his expedition to the World, using the various indications of direction found in the latter half of the second book. What is the general direction? Where does the end of the second book leave Satan? Has he seen the Earth? Compare the relative size of Heaven and our World. (See lines 1051, 1052, and notes.)

The Characters. All the characters introduced in the first two books are other than human. Though associated with various forms of volatile matter, such as flame, clouds, and winds (Book I, lines 117, 423, 534), they are essentially spirits. Once angelic, by their fall they became demons, and afterwards, from their acceptance by men, false gods on the earth. There is a two-fold division into seraphim and cherubim. (See Notes on Book I, lines 129, 157.) There are gradations in rank and dignity. (See Book I, lines 315, 316.) As spiritual beings they are not subject to the laws of matter, such as gravity and permanent shape or size; find the evidence of such exemption. (See especially Book I, lines 423–429, 776–792; Book II, lines 75–81.) Some of them are embodiments of vices or passions. (See Notes on Book II, lines 105, 120, 227.) Apply this test to others. Some represent material good elevated into objects of worship. (See Mammon, Book I, lines 679–691, and Mulciber, Book I, lines 732–751.) Some, again, are more evidently allegorical conceptions (Sin and Death, Book II, lines 760–795; Chaos and his court, Book II, lines 960–967). Is Satan in any sense the hero of the epic? Does he give direction to the action? Has he a reason for hostility toward the Almighty? What is his attitude toward his fellow spirits? What kind of government is that of the demons?

Construction and Style. What are the most notable qualities of Milton's style? (See Preface, p. viii.) What was Milton's ideal of heroic verse? (See p. 2.) Is any considerable proportion of the first two books given in the words of the characters? Does this

indicate dramatic ability? What two dramatic poems did Milton write? What notable similes are to be found in these books of "Paradise Lost"? Account for the application to Satan of the simile beginning in Book I, line 594, and the one in Book II, line 492. (See the identification of Satan with Apollo, note on Book I, line 81, and Revelations ix, 11.) Why in the presence of Death is he compared to a comet? Are the similes in general apt, or do they run too far away from the subject? Cull out some passages of special harmony in language. Note passages in which there are many polysyllabic words and words of classical derivation.

Milton's Life and Work. The Chronology in the Introduction to "Lycidas" (p. ix) may be used in fixing in mind a few of the important facts of Milton's life. In some way the pupils should learn that "the great scope of his thought and the unwavering nobility of his purpose set him apart from and above all the men about him except Cromwell"; they may compare him with Brutus as an idealist; and they should admire his faithfulness in doing what he believed to be his duty. See Wordsworth's sonnet to Milton in the Introduction to the Standard English Classics edition of Milton's "Lyrics," p. xi, and the study of that volume for further information about his life, as well as for questions on "Lycidas."

Some of the following subjects may be made the basis of discussions or reports:

1. Milton's tributes to music.
2. Milton's reproduction of sounds.
3. Color in Milton's poetry.
4. The amusements of the fallen spirits.
5. The erection of Pandemonium.
6. Milton's conception of devils.
7. The Bible a treasure-house for Milton.
8. The influence of Milton's public service on his poetry.
9. Milton's geographical knowledge.
10. Milton's astronomical knowledge.
11. Milton's love for the music of proper names, with copious illustrations.

"THE RAPE OF THE LOCK," AND OTHER POEMS

Introduction. A student making his first acquaintance with Pope needs above all things the guidance of a teacher who is not only sympathetic with the difficulties to be encountered in coming into touch with a personality and a period so different from the average man and our own day, but sympathetic also with that age and with the often despised and misunderstood poet who is one of its abiding glories. The chief merits of "The Rape of the Lock" are pointed out in the special introduction to that poem (pp. 83-88). Pope's own version of the poetic creed of the period is given in "An Essay on Criticism" (printed on pp. 31–53 and summarized on pp. 103–104). Further light is thrown upon Pope's literary creed by the "Epistle to Augustus," which should be read in a complete edition of Pope by any student desirous of pursuing this topic.

The Setting. For the setting of this great mock-heroic poem see pages 83 ff.

The Story and the Incidents. Give an outline of the story, including the main incidents. What is the main incident of Canto I, and how far is the story advanced at its close? What is the first important incident in Canto IV, and how does it affect the rest of that canto? How is the story wound up in Canto V? What became of the lock? What mock moral does Pope draw at the close, and how is this connected with the occasion and purpose of the poem?

Construction and Style. After such a rapid survey of the poem as a piece of narrative, the student should study it as a masterpiece of ease, polish, and balance of matter and manner, in order to see how the bare narrative is lightened by the style. He should compare the original version with the revision as we now have it. He should note the organic unity of the poem, the power of lively characterization (pp. 86–88), and should know that it has value as a typical specimen of the poetry not merely of the reign of Queen Anne, but of the long period which stretches from Dryden to Wordsworth.

Where is the "inciting moment" — the Baron's desire to possess the lock — introduced? Where does the climax of the poem occur?

These subjects, treated in the Introduction, may be used for discussions or themes:

1. "The Rape of the Lock" as a mock epic.
2. The source and purpose of the "machinery" — the supernatural element — of the poem. Compare this "machinery" with that of Homer, Vergil, and Milton.
3. The picture of the society of Pope's day.
4. The "classical" characteristics of "The Rape of the Lock" as contrasted with such a "romantic" poem, for example, as Coleridge's "Ancient Mariner," with special reference to the use of the supernatural in both poems.

By way of variety, the student may be asked to examine the poem with a view to gathering as many instances as possible of the imitation or parody of the epics of antiquity, many of which are pointed out in the Notes (see pp. 89, 92, 97, 98, etc). In this connection certain books of the Iliad, Odyssey, and Æneid in standard translations, as recommended by the National Conference on Uniform Entrance Requirements, may be read with a view to getting some idea at first hand of the epics which Pope parodied. The first and twenty-first books of the Iliad and the sixth book of the Æneid are specially recommended for this purpose. Or the student may be asked to report orally upon the references in "The Rape of the Lock" to the manners and customs of Pope's day, to the dress of men and women, to the favorite pastimes, to the fashionable places of resort, etc. Here also such notes as those on pages 90–93, etc., will prove useful. More advanced work may be secured by a careful comparison of the first form of the poem (printed in the Appendix) with its final form. Here the student should be asked not only to point out the main additions to the final form, — the "machinery," the game of Ombre in Canto IV, and the speech of Clarissa in Canto V, — but also to give the reason for these additions, to show how they have been

worked into the body of the poem, and to point out the few inconsistencies that are due to these alterations; see, for example, the note on page 90.

Finally, attention should be called to the characteristic merits of Pope's style, to his mastery of the heroic couplet, to his trick of balanced epithets, to his brilliant descriptions, — as of Belinda in Canto II, — and to his epigrammatic force. The student might be asked, for example, to collect from the poem a certain number of epigrams, and to show how Pope has given them brilliancy and force by his choice of words, trick of antithesis, and metrical form. Note particularly the effect of packing one idea into one line or one couplet as compared with the "run on" method of Shakespeare's or Tennyson's blank verse.

Pope's Life and Work. The most important dates in Pope's life, with those of the publication of his chief works, are given on page xxviii. The Introduction (pp. ix–xxvii) gives a more detailed though necessarily brief sketch of Pope's life and character. For fuller accounts the student may consult the "Dictionary of National Biography," the life by Courthope, included in the great edition of Pope's works by Elwin and Courthope, and the shorter biography by Leslie Stephen in the English Men of Letters Series. Pope's own "apology" for his life may be found in his "Epistle to Doctor Arbuthnot," printed on pages 66–79, which should be carefully read by every one interested in the personality of the poet. The Introduction to this poem (pp. 126–127) tells something of the occasion of its composition, and gives a brief analysis (pp. 131–133) of its content.

Pope's work, more than that of most English poets, reflects the life of his time and embodies its essential spirit. No one can make a satisfactory study of it, therefore, without gaining an acquaintance with the age of Queen Anne either through such characteristic works of the period as the *Tatler* and the *Spectator*, Swift's "Journal to Stella" and "Manual of Polite Conversation," and Gay's "Trivia," or through such later accounts of it as are given in Thackeray's "English Humorists" (especially the lecture on Steele), his "Henry Esmond,"

Taine's chapter on the period in his "History of English Literature," and, best of all for reference to particular facts, Ashton's invaluable "Social Life in the Reign of Queen Anne." The lives of Addison, Defoe, Swift, and Steele, in the English Men of Letters Series, and Macaulay's "Essay on Addison" will also be found useful as collateral reading.

Material for reports on such topics as the following will be easily found in the books just mentioned:

1. A sketch of Pope's life and work.
2. The three periods of Pope's work, with some account of "An Essay on Criticism" (pp. 31–54) as typical of the first, and "An Essay on Man" (pp. 54–65 and 115–120) as typical of the last.
3. Pope's translation of Homer. (An advanced student who has read or is reading Homer in the original might be encouraged to compare Pope's translation of certain passages in the first book with the more modern version of Lang, Leaf, and Myers, and might even make the acquaintance of Matthew Arnold's famous essay "On Translating Homer.")
4. An account of Pope's friends and enemies, — Swift, Bolingbroke, Gay, Addison, Lady Mary Wortley Montagu, and others.
5. A day in the life of a lady or gentleman of London in Pope's time.
6. A few words about the influence of politics upon literature in Pope's day.

SELECTIONS FROM BYRON

Introduction. The Introduction (pp. xiii ff.) should not be read until the poems have been studied. Portions of the section on Byron as a Poet can mean nothing to the student until he is familiar with the poems themselves, which should first be read without the aid of the notes. In the Preface (pp. vii ff.) will be found statements concerning the value of Byron in the schoolroom, and the end that should be kept in view by the teacher.

Byron's narrative poems are named and briefly criticized on page xl. There are few, if any, other descriptive poems like "Childe Harold." Students who enjoy the fourth canto should also read the third, which is about the Rhine and Switzerland,

and which many people prefer to the fourth. The long passages of description in Scott's "Lady of the Lake" should be compared with Byron's descriptions of river, lake, and mountain scenery in "Childe Harold." Some of the descriptive passages in the "Faerie Queene," written in the same stanza, might also be compared with those of "Childe Harold."

"The Prisoner of Chillon" and "Mazeppa"

The Setting. (*a*) "The Prisoner of Chillon." The prisoner's cell is, of course, the scene of the story, but the reader is always made to feel the beauty of the lake and mountain scenery about the castle. Byron loved this country, and described it at greater length in "Childe Harold," Canto III. (See pp. 47 ff.) Contrast the confinement of the prisoner's dungeon with the freedom and beauty just outside. Why did the Castle of Chillon appeal to Byron's imagination? (*b*) "Mazeppa." The setting is in interesting contrast to that of "The Prisoner of Chillon." How do the two differ? Notice how swiftly the scene changes, and how perfectly the story harmonizes with its background. The circumstances under which the old Mazeppa tells his story to the king — the quiet night, the unchanging scene, the sleeping soldiers — are in striking contrast to the wild action and shifting scenery of the tale itself.

The following subjects may be used for short themes or discussions:

1. A medieval castle.
2. The history of the Castle of Chillon.
3. The use made of natural scenery in (*a*) "The Prisoner of Chillon," (*b*) "Mazeppa."

The Story and the Incidents. (*a*) "The Prisoner of Chillon." The chief interest lies not in the story, which is very slight, but in the description of the prisoner's sufferings. What is the purpose of the poem? What do you think of the ending? What is the most tragic feature of the story? Why does the poet dwell at such length upon the prisoner's brothers and their death?

(*b*) "Mazeppa." The story of Mazeppa's ride is a simple narrative, in which events follow one another in the order of time, without complication. The first part of the tale (lines 125–358) exists only to explain Mazeppa's punishment; the real interest of the story is centered in the "ride." The reader wonders how Mazeppa will avenge himself on his enemies: where and how does the poet give this necessary information and so render his tale complete?

The following exercises may be used for short talks:

1. Contrast the action of "The Prisoner of Chillon" with that of "Mazeppa."

2. Show how the poet in "The Prisoner of Chillon," without making definite statements, gives the impression of a great lapse of time.

3. Tell the story of Mazeppa's life, and point out the use that has been made of it in fiction. (See pp. 131–132.)

The Characters. (*a*) "The Prisoner of Chillon." The prisoner himself (since the brothers are merely described and soon pass out of the action) is the only character of the poem. What is gained, what lost, by having only one character? In this respect compare "The Lady of the Lake." Is the prisoner a real and complete human being, or only a type? What change comes over him in the course of his imprisonment? How do we know that the hero of the poem is *not* Bonnivard? (See p. 18.) What did Byron admire in Bonnivard? The character of the prisoner differs altogether from the typical hero of Byron's earlier narrative poems. (See p. 19.) Can you suggest a reason for this? (*b*) "Mazeppa." In this poem there are really two characters, — the boy Mazeppa of twenty, the hero of the "ride," and the Mazeppa of seventy, who tells this wild tale of his own boyhood. The *boy* — handsome, brave, careless, pleasure-loving — is rather a type than a real character, and the reader is interested not so much in him as in what happened to him; but the *man* Mazeppa, the warrior and chieftain, is interesting both in himself and as showing what kind of man the wild boy became after the experiences of fifty years.

The following subjects are suitable for discussions or short themes:

1. The life and character of Bonnivard. (See p. 17.)
2. What the prisoner learned in his dungeon.
3. Mazeppa the boy and Mazeppa the man.

Construction and Style. "The Prisoner of Chillon" and "Mazeppa" are narrative poems in which description plays an important part. What is the relation of the description to the narrative? The story is told in the first person: is there any advantage in this method? any disadvantage? To whom, and under what circumstances, do you think the prisoner tells his story? The poems are written in a verse form that Byron learned from Scott; compare it with that of "The Lady of the Lake." Is it a good form for narrative poetry? Why is it better for this purpose than the Spenserian stanza used in "Childe Harold"? What do you consider the most beautiful passage in each poem? Which is the best example of Byron's descriptive power? Notice the choice of words in these passages. Do the poems contain any figures of speech? If so, of what use are they?

Childe Harold, Canto IV

The Setting. Though the hero is supposed to be narrating his own adventures, "Childe Harold" is in truth not a narrative but a descriptive poem, and the scene of the canto, always in Italy, changes frequently, that the poet may have fresh subject matter for his descriptions.

The Subject Matter. "Childe Harold" holds a double interest, — as an eloquent description and glorification of great scenes, men, and deeds, and as a revelation of the poet's own character. (See p. 53.) What makes the poem more than a mere catalogue of beautiful things? Would it be so effective if written in prose? Read the selections from "Childe Harold," Canto III (pp. 44 ff.), and then the entire canto, if possible, and compare the subject matter with that of Canto IV.

The following subjects are suitable for discussion:

1. Byron's love of the mountains and of the sea, as seen in "Childe Harold."
2. The kinds of subject matter treated in "Childe Harold."
3. Other subject matter that might well have been included in the poem.
4. Famous passages in "Childe Harold," as the apostrophe to the Ocean, Waterloo, etc. Why are they famous?

The following subjects may be used for short themes:

1. Byron's opinion of Napoleon.
2. Byron's use of the history of Venice (or Florence, or Rome).

The Characters. "Childe Harold" is merely the revelation of one many-sided and highly interesting character, — that of the poet himself. Byron reveals himself in the poem in two ways: by direct statements about himself, and by the kind of material he selects for treatment and the way in which he treats it. What stanzas tell you about the poet? Can you judge anything of Byron's tastes and preferences? How does the character revealed in "Childe Harold" tally with that given on pages xiii ff.? Do the merely personal stanzas improve the poem?

The following subjects may be used for discussions or short themes:

1. Byron's character as seen in "Childe Harold."
2. Byron's knowledge of history (of art, of literature, etc.).
3. Byron's love of liberty.
4. How Byron's character affected his selection of subject matter for "Childe Harold."

Construction and Style. In form "Childe Harold" is a descriptive poem, written in the Spenserian stanza. (See p. 41.) What gives the poem *unity*? (See p. 52.) Who is supposed to give the descriptions, and what advantage has this autobiographical method? Can you follow on the map the course of the poet's wanderings? (See p. 52.) Are all parts of the poem of equal value? Give your reason. Can you discover any *method* in the arrangement of the subject matter? (See p. xl.)

The verse form of "Childe Harold" deserves special attention. Is it suited to the subject matter? Would it serve in narrative? Select some of the stanzas you like best; notice their rime scheme, meter, figures of speech, choice of words. Some of these stanzas should be memorized.

Byron's Life and Work. Byron's life, perhaps the most varied and eventful ever lived by a great English poet, suggests many interesting questions. What do you admire in Byron's character? What do you dislike? How was his character affected by his lameness? by his ancestry? by his environment? What traits appear in the poems included in the "Selections"? Do you think Byron might have excelled in other fields than that of poetry? What kinds of poems did Byron write, and in which was he especially successful? (See pp. xxxix ff.) Name some of his famous poems not included, even in part, in the "Selections." What do you consider his merits as a poet? Shelley is often mentioned with Byron. What did the two poets have in common? How did they differ? (Compare pp. xxxvii, xli.) It is interesting and worth while to know something of Byron's period and of his contemporaries. (See pp. xxxvii–xxxviii.) Can you account for Byron's great popularity during the early nineteenth century?

Many of the foregoing questions are answered in the "Selections from Byron." Others are fully discussed in the various books and articles named on page xliii, where also are given the complete editions of Byron's works. A good school history of English literature will be found useful, and for questions of geography, history, biography, mythology, etc., the Century Cyclopedia of Names will prove helpful.

The following subjects may be used for discussions or short themes:

1. Byron's relations with Shelley.
2. Byron's interest in Greece.
3. Characteristics of Byron's poetry.
4. Byron's school life.
5. Byron's life at the university.

THE RIME OF THE ANCIENT MARINER

Introduction. After a very brief statement of the general character of "The Ancient Mariner," the first hour devoted to the poem may profitably be spent in a sympathetic reading by the teacher to bring out the melody. The few archaic words may be explained during the reading or, like the notes, may be left for a more detailed study. The object of the first exercise is to help students to grasp the work as a unit, to arouse their imaginations, and to stimulate them to follow intelligently the development of the narrative.

If the pupils are young or immature, the treatment should be very simple and informal. The prose outline in the margin will help them to understand the poem, and then they will enjoy reading it aloud. It may be divided for memorizing among the members of the class, and when they have all learned their parts and been trained to give them well, a continuous recitation of it from beginning to end will make an impressive class exercise. In training the pupils to recite their parts simply and appreciatively, it is but natural to call the attention of the class to the particularly beautiful lines, — with the view of bringing out the charm and power of the poem, not for the sake of explaining how certain results were secured by the poet. A reading of the poem, accompanied by lantern slides showing Doré's illustrations, will delight pupils who might otherwise be indifferent to its merits.

Unless the teacher is reasonably confident that the pupils are ready to make a close examination of the poet's work, most of the observations and questions that follow should be put aside for the time being.

The notes are designed (1) to explain all difficulties of language, (2) to direct attention to distinctive traits of style, (3) to point out some of the sources of the author's material, (4) to suggest a connection between the poem and the revival of interest in ballads that took place in the third quarter of the eighteenth century, and (5) to indicate parallels of thought and

language between this poem and others, chiefly by Coleridge. If the study of "The Ancient Mariner" is not connected with that of the history of English literature, notes belonging in classes (4) and (5) should be disregarded.

The critical comments (pp. xvii–xxvi) are to be read, not to secure a ready-made estimate, but to gain suggestions for the study of the poem itself. For example, William Watson's analysis of the story (pp. xvii–xx) guides the student to an appreciation of the plan and structure. The mature student may test its assertions by independent study, the results of which he may state in a written report. Lowell's brief comments on the diction and the descriptions (pp. xxi–xxii) are admirable guides. Some of the students may examine the poem for examples of the effects Lowell commends, and embody their findings in essays. Walter Pater's comments (pp. xxiii–xxvi) are more subtle and psychological than those of the other critics quoted, but some teachers may desire to test his observations by comparisons of their own. They may, for example, compare the supernatural personages, objects, and events with the witches and witch scenes of Shakespeare's "Macbeth," the ghost in "Hamlet," and the fairies and spirits of "A Midsummer Night's Dream" and "The Tempest."

Other comparisons may be made with profit by the teacher. The moral effect resembles that of George Eliot's "Silas Marner." The calamity in each case is isolation, — banishment from the world of loving persons and spirits. In the case of the Ancient Mariner this results from the crime of shooting the albatross; in that of Marner, from his unmerited conviction for theft. Comparisons of the loneliness of Silas and of Coleridge's hero, and of the forces that in each case restored the sufferer to the society of his fellows and communion with God, are most suggestive. Tennyson's "Palace of Art," utterly different in style and method from both the poem and the novel, is a third treatment of the same general theme.

No other poem of Coleridge's is to be compared with "The Ancient Mariner" for force, delicacy, and unity. "Christabel"

approaches it most nearly, being a refinement of a medieval superstition. The fragment "Kubla Khan" rivals these poems in melody, descriptive force, and romantic charm, but is inferior in narrative interest and quite lacking in moral significance. The "Hymn before Sunrise, in the Vale of Chamouni," is a magnificent expression of Coleridge's religious nature and perhaps reveals more plainly than any other poem the influence of his friend Wordsworth. "France: an Ode" contains Coleridge's most mature political sentiments concerning the French Revolution. "This Lime-Tree Bower my Prison," "Frost at Midnight," "Fears in Solitude," "Dejection: an Ode," and "Youth and Age" are of interest because of their relation to the life or character of the author, as well as because of their beauty.

The Setting. Is the reader definitely informed concerning the time and place of the story? In what ways are the descriptions unusual? Find some that are used for the sake of contrast or relief. To what extent does the setting harmonize with the mariner's state of mind? (Consider, for example, such descriptions as lines 231–247, find parallels, and report to the class.) Compare the descriptions with those of Scott's "Lady of the Lake." The teacher may compare the more important descriptive passages in the two versions (1798 and 1829) and seek the reason for every revision.

The following topics are suggested for short themes:

1. Glimpses of the sea in "The Ancient Mariner."
2. Coleridge's sense of color and light. (Note passages in which color and light effects are described; consider the range, delicacy, vividness, and accuracy of the author's perceptions, the variety of words at his command to express them, etc.)

The Story and the Incidents. Why is the poem classed as extremely "romantic"? What is the subject of the poem? the special subject of each part? How does each lead up to the next? What event sets the entire train of incidents in motion? Is "The Ancient Mariner" similar to most stories in being a

struggle? From Coleridge's words quoted on pages 53 and 54 one may infer that the poem has a moral. Find the passage in which the moral is definitely expressed. Show whether the following incidents have any connection with the moral: the killing of the albatross, the casting of dice, the loneliness of the Mariner, his blessing the water snakes, the polar spirits' part in the action, the Mariner's return to his own country. How many of the parts end with a reference to the shooting of the albatross? Explain the significance of your answer. Are there incidents that do not bear on the main theme? If so, what is the author's purpose in them?

The following are suitable subjects for reports or discussions:

1. Is the moral a natural development from the incidents? (See pp. 53, 54.)
2. Tell the story in your own words. (Aim to emphasize the important situations by full and vivid treatment, and to subordinate the less important parts.)

The Characters. How is interest in the principal characters aroused? In what sense is the manner of introducing the Mariner dramatic? Compare Coleridge's method with that of Scott in "Ivanhoe"; with Tennyson's method of introducing Gareth in "Gareth and Lynette." In the description of the Ancient Mariner are mental traits suggested by physical details? Has the Mariner a motive for shooting the albatross? State carefully the change brought about in his character as the result of his experience. Of what use are the minor figures, — the Mariner's shipmates, the crew of the specter ship, the polar spirits, the hermit?

Construction and Style. What is gained by putting the story into the mouth of the Mariner himself? (Consider especially lines 1–20, 79–82, 139–142, 224–231, etc.) Is any loss of suspense caused by this method? Why is the Wedding-Guest chosen as an auditor? (Consider such passages as lines 1–20, 31–40.) Is there any advantage in the occasion chosen, — the wedding feast? Lines 21–62 form an "induction." What is its

especial object? (See p. xviii.) Select the most effective figures of speech. Have these any common character? Make a list of archaic words. (This task should be distributed among five or six students.) Why are these words used? Make a list of ten common words that are, in your opinion, used with especial force, beauty, or vividness. Find examples of alliteration other than those noted by the editor. What is the effect of alliteration on the style? Find examples of the adaptation of the meter to the motions of objects described (e.g. in lines 383–388). Find other examples of harmony between sound and sense. What is the normal stanza form? What is the effect of variations from this form (e.g. in lines 203–211)? Find cases of interior rimes (as in line 354), and note the effect as you read them aloud. Select the most melodious passages.

Reports may be written on these topics:

1. Traces of the ballad style in "The Ancient Mariner." (Compare the poem with a few of the ballads published in Gummere's "Old English Ballads," noting resemblances in diction, meter, figures of speech, phraseology, narrative method.)

2. Coleridge's improvements in the style. (Compare the two versions as regards choice of words, figures, meter, etc.; note the important changes, and give reasons for them. The more archaic spelling of the 1798 version may be disregarded.)

The Author's Life and Work. Is there any connection between the poem and the author's character? (See pp. vii–xiv.) Under what circumstances and influences was the poem written? What was the nature of Wordsworth's influence on Coleridge? Name the main periods of Coleridge's life. What kinds of literature other than poetry did he produce? When and why did he practically abandon poetry? What was the central weakness of his character?

The following topics may be used for short biographical themes:

1. Coleridge at Christ's Hospital. (See Lamb's "Christ's Hospital Five and Thirty Years After," in "Essays of Elia," first series; Lives by Alois Brandl, H. D. Traill, Hall Caine and others; and

the Introduction to Campbell's edition of the "Poetical Works of Samuel Taylor Coleridge," sect. i.)

2. Coleridge and Wordsworth. (See one of the lives mentioned above, and Campbell, sect. iv.)

3. Coleridge's conquest of the opium habit. (See especially Campbell, sect. xii.)

THE LADY OF THE LAKE

Introduction. In order to enjoy the story of "The Lady of the Lake" it is best to read the poem rapidly and with as few interruptions as possible. The pupil, however, will appreciate the beauty and the rhythm of the verse only when he has read aloud — if he does not commit to memory — those passages that especially strike his fancy.

The notes are placed at the bottom of the page in order that, if they are needed at all, they may be easily consulted during the reading. The setting of the poem can be better understood if one runs over pages xxxiv–xliv before beginning Canto I. The rest of the introductory matter should be left until the poem has been read through at least once.

The Setting. Scott was a lover of outdoor life — of mountains, rivers, and lakes. He had "read a great deal, seen much, and heard more of that romantic country," the Highlands of Scotland. (See pp. xlv, xlvi, xlviii.) Do you see the result in "The Lady of the Lake"? Are the descriptions natural and clear? What do they add to your enjoyment of the poem? Point out some of the best, and compare them with descriptions in "Ivanhoe" and "Lorna Doone." Notice how the customs and lives of the people are formed and affected by the character of their mountain homes.

Try to describe in your own words:

1. The island in Loch Katrine.
2. The Goblin Cave.
3. The scene of the combat.
4. The guard room at Stirling.

These subjects are suitable for longer themes:

1. Methods of fighting in the sixteenth century. (See Canto V, stanzas xii–xvi; Canto VI, stanzas xv–xxi.)
2. Hospitality among the Highlanders. (See Canto II, and Canto IV, lines 731–798.)
3. Scenery of the Scotch Highlands. (See Canto I, lines 168–317; Canto V, lines 10–60.)

The Story and the Incidents. The plot of "The Lady of the Lake" is simple and direct, yet the chief interest lies in the mystery that surrounds James Fitz-James. How does Scott arouse your curiosity concerning the hunter? When do you first suspect who he is? (See p. xlviii.) Notice what other devices Scott uses to lead the reader on from canto to canto.

How many days does the poem occupy? (See p. lv.) Make an outline, or map, of each day's events, and see for yourself how skillfully the various stages of the story are woven together. For instance, Canto I is largely introductory, yet it is necessary to the understanding of many episodes later. (See Canto IV, lines 488–501; Canto II, stanzas vi, vii.) Notice the connection between various apparently unrelated incidents, such as the prophecy and the death of Murdoch, the scene at the Goblin Cave (p. 128), the final scene at Stirling, and others.

Have you read incidents in other books similar to those in "The Lady of the Lake"? Compare the games in Canto V with the tournament in "Ivanhoe"; the fight at the ford in Canto V with the combats in "The Idylls of the King," especially in "Gareth and Lynette."

The following subjects are suitable for short themes or discussions:

1. The council on the island (Canto II).
2. The story of Brian, the hermit.
3. The journey of the fiery cross. (Consult the map, p. 2.)
4. The invasion of the Highlands, from the point of view of Roderick Dhu.
5. Events that lead to the duel at the ford.
6. The battle on the shores of Loch Katrine (pp. 192–201).

The Characters. Action, episode, and stirring life are more essential in a metrical romance than fine delineation of character. Is this true of "The Lady of the Lake"? Compare the poem, in this respect, with "Silas Marner" and "A Tale of Two Cities," or with a play like "The Merchant of Venice."

In "The Lady of the Lake" are you interested in the characters as types of classes, or as individuals? Are there more or fewer than in other books you have read? (Read and discuss the excellent criticism by Jeffrey, p. lii.) Are there any characters that you especially like? What qualities in Ellen do you admire? in James Fitz-James, Douglas, Malcolm Graeme? Does Scott wish to make Roderick Dhu "the villain of the story"? Do you have any sympathy for him? (See pp. 146–148, 200–202.) How serious would be the loss of such minor characters as Red Murdoch, Blanche of Devan, Malise, and Allan Bane? Can you think of six or eight adjectives appropriate to Roderick, Douglas, James Fitz-James, and Ellen? (See p. xxiii.) Justify your choice of these.

Good subjects for short themes or discussions are these:

1. The character of Roderick Dhu.
2. The spirit of Clan Alpine as shown by the journey of the fiery cross (Canto III).
3. Douglas in time of adversity.
4. King James in the poem and in history. (See pp. xxxix–xliv.)
5. Ellen Douglas, and Rebecca the Jewess in "Ivanhoe." (Compare their characters, their experiences, and their behavior in time of great distress.)
6. Compare some of Scott's chief characters with those of Byron's narrative poems.

Construction and Style. Do you think that the story of "The Lady of the Lake" could have been told as well in prose? Why, or why not? Examine carefully the meter and the rime system, and notice variations of the regular construction, such as are found on page 55, stanza xix; pages 193–198; page 154, lines 304–306. Do you think the poem would be more interesting if told in the first person, — by Fitz-James or by Roderick?

What is the purpose and effect of the songs? Which of them do you care for most? Do they justify their place by their excellence as lyrics? (See pp. 36–37, 55–56, 91–92.) Could the ballad of Alice Brand be omitted without injury to the main story? Do you think of other episodes that might possibly be omitted? Do you agree with those who think that Scott should have made Malcolm Graeme, if he is to marry Ellen in the end, a more important character throughout the poem?

The following subjects may suggest profitable discussions:

1. The main plot of "The Lady of the Lake."
2. Historical elements in the poem.
3. The climax. (See pp. 205–206.)
4. What I learn from reading "The Lady of the Lake."
5. The most interesting episode in the poem.
6. Differences and similarities in the structure and style of Scott's and Byron's romantic narrative poems.

Scott's Life and Work. What elements in Scott's boyhood and education fitted him to write romantic poems and novels? (See pp. x–xiii.)

Why did Scott give up writing poetry and turn to prose? (See pp. l, li, and table on pp. liii–liv.)

Which of his characteristics, mentioned in the Introduction, do you most admire?

Do you find anything in "The Lady of the Lake" that reveals the author's tastes and reading? (See pp. xix, xx, xlv, xlviii.)

See the Studies of "Ivanhoe" and "Quentin Durward."

THE VISION OF SIR LAUNFAL

Introduction. In any edition of the "Vision" the reader will find Lowell's own note as to the tradition of the Holy Grail. Hardly any other tradition has been more variously and picturesquely developed. Particularly interesting is the way in which it became a part of the stories concerning King Arthur and his Round Table. Malory's quaint tales of the knightly quests in search of the holy cup, and Tennyson's beautiful Idyll, "The

Holy Grail," give with full and vivid detail such adventures as Sir Launcelot, Sir Percivale, and Sir Galahad had in the mystic search. Lowell's aim is obviously more ethical than narrative, for his hero's adventures occur only in a dream; and even the dream is mainly concerned with the two meetings with the leper, and only hints at the many adventures into which such an enterprise as the search for the Grail must have led a knight.

For information as to that creative year, 1848, during which Lowell produced works so widely different as the "Fable for Critics," the first part of "The Biglow Papers," and "The Vision of Sir Launfal," see Horace E. Scudder's "Life of James Russell Lowell," Volume I, chapter v. The last-mentioned poem illustrates better than any other of the author's what Scudder calls his "strong purpose to read the lesson of beauty and love to his fellows" (I, 121).

The Setting. The setting of the poem shifts as does the scenery of a drama. First comes the vast background of all nature, — sky and sea, mountain, wood, and wind, — their grandeur contrasted with the pettiness of human nature in its foolish spending of itself for unworthy objects. But this vaster background suddenly resolves itself into the warm beauty and varied life of a typical New England June, such as Lowell delighted in. (Compare "Under the Willows," "Al Fresco.") In Part First, however, the gray castle of the "North Countree" throws its chilling shadow over the landscape, and the reader is swept off in imagination to a land half poetic, half feudal and medieval. There is incidentally, also, a touch of the crusaders' Orient in the presence of the leper and in Sir Launfal's winter musing on the desert caravan (lines 261–272).

The Prelude to Part Second and Part Second itself abruptly introduce the ice and snow of the Christmas season. Mountain and castle still suggest the "North Countree," yet we have Lowell's word for it that the scene grew out of his delight in a moonlit walk one winter evening from Cambridge to Watertown, and the "tinkle of a little brook which runs too swiftly for Frost to catch it."

These suggestions for written work may be helpful:

1. Try to describe the impression made upon you at any special time by sky, mountain, wind, or sea.

2. Give an account of Vanity Fair in "Pilgrim's Progress."

3. Tell why you like some month or season better than others, and try to describe it as you see it. Then try to decide by what selection of details and by what choice of words and phrases Lowell surpasses you.

The Story. The real story, contained in lines 94–108 and 328–347, is brevity itself. Young Sir Launfal begins his search for the Holy Grail with a night's unsheltered sleep on the rushes. A vision, not unhoped for, so sharpens the youth's spiritual insight that, awaking in the morning, he gives up his quest, throws open the castle gates, and from then on shares with the "meanest serf" every privilege of "hall and bower."

The story contained in the "vision" (lines 109–327) which so influences Sir Launfal needs no particular summary. The important point is to notice the appropriate contrast in season, age, mood, and gift that together express the moral growth of the knight in his supposed lifetime of fruitless searching.

Here are a few suggestions for comparison:

1. How similar is the effect produced on Sir Launfal by his vision to that produced on Scrooge by his in Dickens's "Christmas Carol"?

2. Compare the lesson of Coleridge's "Ancient Mariner" with that of Lowell's poem. Which poem do you like better as a story? Which do you like the better as you read it aloud?

3. Why was it better to satisfy the leper's thirst by water from the rude wooden cup than to search for the Holy Grail?

The Characters. Each of these two important characters — Sir Launfal and the leper — changes remarkably during the course of the story. The young knight, eager for glory, despising anything not wholly beautiful, develops, through a life of suffering, wandering, and loss, a spirit of rare humility, and grows to see

> That thread of the all-sustaining Beauty
> Which runs through all and doth all unite.

The leper, on his part, seems in the first place only that foul creature whom Sir Launfal beholds. But at the last he becomes mystically divine, typifying that which Sir Launfal has grown capable of seeing in all human nature, even the most wretched.

These directions for further study may be helpful:

1. Read in connection with lines 288 and following, Lowell's sonnet beginning "For this true nobleness I seek in vain"; also "Yussouf."

2. In connection with Launfal's abandonment of the quest (lines 329–333), discuss the reasons for King Arthur's doubt concerning the value of the same quest, to which his knights in his absence had pledged themselves (compare Tennyson's "The Holy Grail").

Construction and Style. The first eight lines of the poem serve as a prelude to all the rest. In the figure of the improvising organist the poet presents his own nobler self reaching out for a lofty and worthy theme. His theme comes to him gradually, as comes the first "faint auroral" light of dawn; mysteriously in all nature he feels a heavenly presence inspiring mankind to finer effort. Then the theme narrows to summer with its irresistible call to joy and truth. Thence emerges a particular man, Sir Launfal, influenced by that season to keep a vow made long ago. And, through his experiences, that "faint auroral" light of dawn becomes at last the glorifying light that shines from the recognized Christ (lines 302–309). Thus does the poet finally express precisely the theme he but dimly apprehended at first, — the universal brotherhood of man.

Young pupils will need to be shown how one thought leads up to another in the first twenty lines of the Prelude to Part First; how the second stanza (lines 9–20) prepares the way for the third stanza, and the third for the fourth; and some of them will be at a loss to explain the value of the preludes as introductions. The teacher's help is essential also to their understanding of such lines as 90–93, 166–173, 255–257, and 302–309, which include figures of speech, — metaphor, simile, and personification. A study of the meter should be supplemented by an attempt to read the poem aloud with appreciation.

Lowell's Life and Work. James Russell Lowell was born in Cambridge, Massachusetts, February 22, 1819, where he died in 1891. The sympathetic Life by Horace E. Scudder, or the shorter one by Ferris Greenslet, and the two-volume edition of his letters by Professor Charles Eliot Norton, or Dr. Edward Everett Hale's delightful "James Russell Lowell and his Friends," are most convenient.

Lowell is important in American literature as a critic, a poet, and a patriot. His essays on Dante, Shakespeare, Keats, and others, and his "Fable for Critics" illustrate the first. "The First Snow-Fall," "Auf Wiedersehen," "After the Burial," "Dora," "Yussouf," "The Singing Leaves," "A Chippewa Legend," "Beaver Brook," "An Indian Summer Reverie," and "To the Dandelion" are good specimens of his verse. And the stately "Commemoration Ode," the "Biglow Papers," and the essay "On a Certain Condescension in Foreigners," as well as his essay on "Democracy," are examples of the various aspects of his patriotism. Lighter work is found in "My Garden Acquaintance" and other short sketches.

THE COURTSHIP OF MILES STANDISH

Introduction. A descendant of John and Priscilla Alden, Longfellow evidently enjoyed writing "The Courtship of Miles Standish." Priscilla's reply to John Alden was a tradition, well known before the poet made use of it. The work which helped him most in his very detailed study of the life of the days referred to in the opening line of the poem was C. W. Elliott's "History of New England."

Sufficient time should be given to oral reading to emphasize the fact that only thus can the verses be appreciated; and even if little attention be paid to the meter, a comparison with lines from "Evangeline" will readily show that in one case the hexameter is more elastic and less stately than in the other.

The Setting. Is the opening scene vivid? Would the details be of much assistance to one who might undertake to dramatize

the poem? How many times does the scene change in Parts I and II? in III? in IV? in V? in the rest of the poem? Is your imagination aroused by the beauty and diversity of the scenes described, as it is in reading "Evangeline"?

Point out passages that should make a strong appeal to an artist. See whether you can find some that are calm and peaceful, some that are wild and terrible. Use one of these passages as the basis of a descriptive theme.

The Story and the Incidents. What inferences may be drawn from Part I as to the nature of the poem? Does that portion of the story contain hints of a tragedy? of a comedy? of fighting? of a love affair? At what point can you foresee the outcome? How would you describe the movement of the poem? Which of the nine parts are the most pleasing? On what does the story turn? As you review the incidents, does the narrative seem probable? Does the interest chiefly lie in the setting, in the incidents, or in the characters? Is the ending more satisfactory than it is in some other poems by the same author?

The Characters. How many characters are there? Are they described with sufficient detail to go far toward enabling one to paint their portraits? Do you feel as if you really knew as much about them as you do about those in "Evangeline"? those in "Enoch Arden"? Do you find one trait more prominent than others in John Alden? Write a theme on this trait, gathering together the incidents that bring it out. Arrange in a topical outline, and in an order that will emphasize their relative importance, the characteristic traits of Miles Standish. Use this outline as the basis of a one-minute talk to the class. Use a similarly prepared outline in writing a character sketch of Priscilla. Which character makes the strongest appeal to you? Do any of them remind you of other persons in fiction? Is the conduct of all of them throughout the story such as might reasonably be expected of men and women in their station in life? Do they seem thoroughly human to you? How do they compare in this respect with other characters in poems of Longfellow that you have read?

Construction and Style. The poem belongs to what is known as narrative poetry, and is of medium length in comparison with other poems of its class. Are you familiar with any other poem of the same sort by Longfellow? by another author? The meter used is the dactylic hexameter, the English equivalent of the verse used by Homer. The long, melodious line, with the rise and fall in accent, suggests the ebbing and flowing of the ocean and forms an appropriate undertone for the story. Longfellow was criticized for using a meter that is not native to English poetry and some lines seem to give point to this criticism, but you can certainly find countless others which tend to disprove it, like

Out of the sea rose the sun, and the billows rejoiced at his coming;
Beautiful were his feet on the purple tops of the mountains.

Be prepared to read aloud to the class the descriptions you like best. Do any of them suggest descriptions in other poems?

Longfellow's Life and Work. Longfellow was a man of unusual charm. His excellent ancestry, his youth in Portland, his literary interests at Bowdoin, the years spent in study abroad preparatory to his taking the professorship at Bowdoin, his transfer to Harvard, and the long quiet years at Craigie House, enriched by many friendships, — these are some of the attractive topics to be emphasized in the study of his life.

Professor Charles Eliot Norton wrote a delightful little volume entitled "Henry Wadsworth Longfellow," containing an interpretative essay and the chief autobiographical poems. It would make an agreeable exercise to study Longfellow's life in connection with this book, having topics and poems given side by side. There is also an excellent life in the "Beacon Biographies" by George R. Carpenter. The authorized "Life and Letters," in three volumes, was edited by his brother, the Reverend Samuel Longfellow.

Is the old saying, that a poet is born and not made, true of Longfellow? Show that the expression "a gentleman and a scholar" applies with unusual exactness to him. Write a theme on "The White Mr. Longfellow," if Mr. Henry James's adjective

seems suggestive to you. For a beautiful and just appreciation, see Thomas Bailey Aldrich's last poem, "Longfellow."

These topics may be used for themes or talks:

1. Craigie House.
2. Longfellow's patriotism.
3. Longfellow's home life.

LAYS OF ANCIENT ROME

Introduction. Macaulay's "Lays of Ancient Rome" are modern ballads that the student should read straight through for the stories they tell. He will, however, find a great many proper names, and will need to refer frequently to the pronouncing vocabulary (pp. 143–148). Myers's "Ancient History," or any good high-school history of Rome, will furnish sufficient introduction to "Horatius." If more preliminary work is needed, suggestions will be given by the opening stanza of the poem. Who was Lars Porsena? What was the House of Tarquin? Why should Lars Porsena be interested in the wrongs of the Tarquins? Any classical dictionary will furnish the answers.

English literature is, fortunately, full of splendid old ballads, which may be read at this time. "Chevy Chase" and the "Battle of Otterburn" are particularly referred to by Macaulay (pp. 27, 28). Read some of the following and compare them with the "Lays": the stories about Samson in Judges; the combat between David and Goliath in I Samuel; Scott's "Battle of Sempach" and his account of the combat between Fitz-James and Roderick Dhu in "The Lady of the Lake"; Tennyson's "The Revenge, A Ballad of the Fleet"; the ballad of Robin Hood and Guy of Gisborne. Scott's "The Border Minstrelsy," Percy's "Reliques," and "Poetry of the People" by Gayley and Flaherty (Ginn and Company, Publishers) are good books to refer to for similar poems. It should be remembered, however, that the "Lays" are to be read for themselves, and not for the purpose of writing themes upon them or comparing them with other pieces of literature.

One may read the poems through with little attention to the notes and introductions, or he may read "Horatius" and study it with care before passing to the next poem. The latter method has the advantage of making the reader, by a moderate use of the notes, acquainted with the important references and the general setting of the poems. After he has read "Horatius" carefully, he should read Macaulay's Preface, as it explains clearly just what the poet tried to do. (See pp. 23–25.) Has any poet done for English history what Macaulay did for Roman? (See p. 24, paragraph 2.)

The "Lays" should be read aloud in class, and parts of the poems should be committed to memory. Good passages to learn are "Horatius," stanzas i–xv; "Virginia," lines 145–176; "The Battle of Lake Regillus," stanza xxix.

The following subjects are suitable for themes:

1. Tell in your own words a story of heroism or adventure that is known to most of the class.

2. Give an account of some event that you think contains ballad material.

The Setting. The "Lays," as the name makes clear, are about Ancient Rome. The poet imagines his story-teller speaking or singing to an audience as familiar with the exploits of Horatius and the battle of Lake Regillus as we are with the life of Lincoln and the battle of Gettysburg. This makes it necessary for the reader to put himself, as far as possible, in the place of a Roman listener. (See the map in the Introduction, p. 28.) One should read or recall the early history of Rome down to the "Expulsion of the Tarquins." Plutarch's lives of Romulus and Publicola will help the student.

The introduction to each poem explains the exact circumstances under which it is supposed to have been recited. Why is the introduction to "Virginia" particularly important to the correct understanding of this poem? Is there any difference between the moods of the audiences that are supposed to listen to "The Battle of Lake Regillus" and "The Prophecy of Capys"? Which audience is the more patriotic?

The following will suggest subjects for themes or discussions:

1. Write an introduction to "Horatius" that will make the poem clear to a person who knows very little about Ancient Rome.

2. Is the difference between Ancient Rome and a modern city so great that heroes of the type of Horatius are impossible to-day? Compare Horatius with the hero in Longfellow's "Paul Revere's Ride," and the hero in Thomas Buchanan Read's "Sheridan's Ride."

3. Macaulay attempts to give an impression of whole armies (see "Horatius," stanzas xi, xii, xxi–xxiv; "The Battle of Lake Regillus," stanzas ix, x, xi–xix). Can you see the picture clearly? Notice such expressions as "in the centre," "front to front," "north looked the Dictator," in "The Battle of Lake Regillus." Do these expressions help you to get a clear picture of the battlefield? Look at some of the descriptions of battles in Creasy's "Fifteen Decisive Battles of the World" and see if the pictures that you find there are as vivid as those in Macaulay's poems. Macaulay has written a splendid account of a celebrated siege. Read it in his "History of England," chapter xix.

4. "Virginia" is supposed to be only the fragments of a poem. (See p. 94, line 24.) Piece these fragments together in your own words.

The Stories and the Incidents. The "Lays" are stories of fighting; of brave men and bloody deeds. The stories are chiefly patriotic. How is this patriotism brought out in the first two lays? Is "Virginia" a patriotic poem? Does a comparison of "Horatius" and "Virginia" show that there are two kinds of patriotism, — a national and a local kind?

The story of "Horatius" deals mainly with one character. How does stanza xxvi prepare the reader for the importance of Horatius's brave deed? Do Lartius and Herminius by their actions increase or diminish the importance of the part played by Horatius? (See stanzas xxxviii and xl–xlvii.)

Is there more than one important person in "The Battle of Lake Regillus"? In the story of "Virginia" which are the more important, the events or the persons? Which of the lays has very little action? Is "The Prophecy of Capys" as interesting as the other poems? Read Arnold's poem, "Sohrab and

Rustum," and see if you like better Macaulay's way of having his characters act rather than talk. Has any great writer been able to have his characters talk much and keep them interesting? Do Scott and Cooper use much conversation in their novels?

The Characters. Are Horatius and Lars Porsena more to you than mere names? Write descriptions of Herminius and Lartius. Is Macaulay's description of Horatius as clear as Scott's picture of Fitz-James in "The Lady of the Lake," Canto I, stanza xii?

"The Battle of Lake Regillus" is full of the names of the combatants. (See p. 83, lines 673–681.) Are you sure that you know on which side fought Aulus? Sextus? Herminius? Manlius? Does it make the poem more realistic to have the actual names of the characters mentioned? Does Homer use a similar method in the Iliad? (See Homer's Iliad, Books II, VI.) Did Macaulay try to imitate Homer? (See Introduction, p. 24.)

Is Macaulay careful to make each important character distinct? Follow the name Marcus through the poem "Virginia" and notice the adjective usually preceding it.

Is there any great variety among the characters, or are most of them either wholly good or wholly bad? If Horatius is a good character, is Lars Porsena a bad one? (See "Horatius," p. 47, lines 480–484; p. 49, lines 526–533.) You are pleased to see Titus and Appius Claudius both on the losing side. Is it for the same reason in each case? Most of the stories that you have read have heroes and heroines. Are there any heroines in the "Lays." Can you name an interesting story in which the chief characters are women? It has been said that Shakespeare has no heroes.

The following subjects are suitable for short themes, or will suggest subjects:

1. Describe Horatius and compare him with some other character in the "Lays."
2. Write sentence character sketches of important characters.
3. Write sentence descriptions of the personal appearance of important characters.

4. Tell in your own words the story told by the dictator Aulus. (See "The Battle of Lake Regillus," p. 64, lines 101–112.) Does the fable make his meaning clearer than it would be without figures of speech? For a fable told under similar circumstances, see Judges ix.

Construction and Style. Herder, a German writer, has said of the old ballads, "They are the flower of a nation's character, language, and country; of its occupations, its prejudices, its passions, its aspirations, and its soul." The Century Dictionary says, "Ballads possess three main distinguishing characteristics: they are narrative in substance; they are lyrical in form; and they are traditional in origin." Has Macaulay been able to make his "Lays" appear so real that these quotations may be applied to them? On page 23 of the Introduction he tells exactly what he attempted to do.

Macaulay's own opinion of his poems should be interesting. (See p. xii.) What do eminent critics think of them? (See p. xii.) What is meant in the Introduction by the "swing and vigor" of the lines? Read aloud stanzas iii and xxi of "Horatius." Has Macaulay written poems on other than Roman subjects? Do they, on the whole, interest you as much as the "Lays" do?

The following subjects are suggested for discussion and written work:

1. Scan five lines of each poem. Turn to Pope's translation of the Iliad, or to Scott's description of the battle of Flodden Field in "Marmion," and see whether there are other kinds of meter that can be used effectively in describing vigorous action.

2. Point out the figures of speech in "Horatius," stanza xix; in "The Battle of Lake Regillus," stanza xxxvi; in "Virginia," lines 28–44. Why are "*vulture* eye" in "Virginia," and "*starry* gems" in "The Prophecy of Capys," appropriate expressions?

Macaulay's Life and Work. See the Study of Macaulay's "Life of Johnson."

Was Macaulay well acquainted with ancient Roman history? (See p. x.) Are these poems his greatest work? (See p. viii.)

Do the events in the "Lays" belong to a period of Roman history about which we know a good deal, or are they in all probability mainly legendary?

The following will suggest subjects for themes:

1. Macaulay's love of accuracy. (See his "Life," by Trevelyan, Vol. II, chap. xi; the Introduction, p. x; "Horatius," p. 36, line 159; and the last stanza of "The Prophecy of Capys.") Why is the description in "Horatius," stanzas 68–70, peculiarly appropriate to the "brave days of old" in Rome?

2. Judging by his heroes in these poems and by his own life, what are some of Macaulay's ideas of "a great and good man"? (See the latter part of Macaulay's "Life of Johnson.")

SOHRAB AND RUSTUM

Introduction. In retelling this old Persian story, Arnold aims to present in simple language and in a moving way the theme of filial and paternal affection, one of the most touching and human themes in literature. (For greater detail, see pp. xvi–xx.)

After the first rapid reading, which gives one a good idea of the purpose and of the few simple incidents of the story, it is well to make some study of the style. A good method is to compare "Sohrab and Rustum" with other narrative poems, such as "The Vision of Sir Launfal," any of Tennyson's "Idylls of the King," Scott's "Lady of the Lake," or Byron's "Mazeppa," and to note not only the differences in purpose and theme but also characteristics of style. Arnold, for example, does not point a direct moral as does Lowell, but presents a picture of human desires and affections; he is less diffuse than Tennyson, but on the other hand he uses some elaborate similes; he is less interested in the description of nature for its own sake than is Scott; he cares less for a stirring story than does Byron. Observations of this kind — on the description, the ornaments, the figures of speech, the morals of the various poems — tell much about the author, though, as is the case with Arnold, he may seldom directly moralize.

This study prepares for further acquaintance with Arnold. The main characteristics of his work are briefly indicated on pages vii–xvi, and a collection of his best known poems of various kinds follows on pages 31–107. The student of poetry should become familiar with these, since they are one of the fine poetical achievements of modern times.

The Setting. Is Arnold definite in speaking of the place where the combat occurred? What impression do you get of the scenery? By reference to the map and to the geographical note (pp. xx–xxii), find the situation of such places and countries mentioned in the poem as Seistan, Pamere, Cashmere, and Cabool. Are these exactly described, or are they introduced simply as names? In either case what would their value be? Are the rival camps described minutely? Do you learn anything of the manners and customs of either the Persians or the Tartars? In general, does Arnold attempt to supply exact information about places, peoples, and customs, or to give general suggestions to the imagination?

Short themes may be written on such subjects as the following:

1. Arnold's picture of the Oxus. (See lines 2, 13–15, 17–19, etc.)
2. The Tartar camp. (See lines 1–30, etc.)
3. The definiteness and color of the descriptions compared with those of "The Ancient Mariner" or any other narrative poem.

The Story and the Incidents. Tell briefly how the poem opens. When did the action take place? Describe Sohrab's visit to Peran-Wisa. Why was Sohrab in the Tartar army? What plan had he for effecting his purpose? How does the answer of Peran-Wisa to Sohrab determine the course of the story? What is the result of Peran-Wisa's challenge to the Persians? How does Gudurz induce Rustum to take the field? What are the ruling motives of Rustum's character? (See lines 205–289, 322–378, and elsewhere.) Why is his fighting "unknown" (lines 257–259) necessary for the story? Why does he preserve that *incognito*? Describe the combat and show how its fatal termination was rendered necessary and possible

by reason of the motives and purpose of Sohrab. (See lines 540–555.) What are the stages in the recognition of Sohrab and Rustum? Why is the loss of his son particularly grievous to Rustum? Compare the closing scene (lines 857–892) with the opening scene. With what is the solitary anguish of Rustum contrasted?

Why is the scene of the recognition of Sohrab by Rustum an impressive one? Point out other impressive situations. Does the final description seem to you to be powerful and appropriate? If so, why? What can you say of the pathos of the poem? of the sublimity? of the simplicity? of the fundamental motive in the principal situation, in spite of the odd circumstances?

The following subjects are suitable for short themes or discussions:

1. A brief summary of the poem that will bring out the central point of the tragedy.

2. The motives and feelings on which Arnold lays emphasis, and a comparison of the poem in this respect with any other narrative poem.

3. A comparison of "Sohrab and Rustum" with the "Shah-Nameh." (See pp. xvi–xx.)

4. The combat as seen by a Persian or a Tartar soldier.

The Characters. Tell what you know, from the poem, of Sohrab, Rustum, Peran-Wisa, Gudurz, and others, — their appearance and character. Do you know each one for a particular quality, motive, or act, or do you know many different things about each? Compare the poem in this respect with any good novel, as "Henry Esmond" or "David Copperfield." Are the people in the poem such as you are familiar with, or are they of heroic size and simplicity, as in epic poetry generally? Compare the poem in this respect with the Iliad, the Odyssey, the "Faerie Queene," and "Paradise Lost." Compare it also with the Persian original, to see what qualities Arnold brings out. (See pp. xvi–xx.) Is the poem, on the whole, modern in treatment? (See pp. xxii–xxiv.) Compare it on this point with the "Idylls of the King."

Such subjects as the following are suitable for short themes:

1. Rustum. (See pp. xvi–xx, and throughout the poem, as lines 347–363.)
2. The chieftains.
3. The grief of Rustum.

Construction and Style. Starting with your summary of the poem, or the following sentence, — "A son, seeking for a father whom he had never seen, was by the latter killed through an unfortunate misunderstanding," — show how Arnold builds up his story. Divide the material that Arnold uses into an opening scene, a central action, and an effect. Point out the steps by which Arnold advances from the opening scene to the final scene. Does the beginning seem abrupt? Do we know at the outset who Sohrab is? Is more information necessary? If so, point out the places where it is introduced. After finishing the poem are you aware of any lack of completeness? Is anything in the poem not self-explanatory (excepting casual words with which a reader may not at first be acquainted)? Should you be glad to have further information about any person, as Peran-Wisa, Gudurz, or Sohrab's mother, or is enough said of them for the purposes of this poem? "All the essentials for an effective story are present." (See p. xvi.) Name some of these essentials. Why should the poem be called "an episode"? (See pp. xvi–xx.)

Point out typical similes in lines 110–116, 154–156, 160–168, and find others. Do you note similar figures in other poems of Arnold's? in Milton? in Homer? in Tennyson, or any other modern poet? If so, in what does the similarity consist? Compare these similes in purpose, length, frequency of occurrence, simplicity, and grammatical structure, with the figures of other poets. What is meant by the statement (p. xvi), "It seems to lie open in a slight degree to the charge of factitiousness, especially in its use or abuse of the Homeric simile"? Do you note many complicated sentences, as in lines 270–278 and 605–611? Is there any tendency to use a great many "and's" and other simple connectives? What is the effect of these in contrast with the

complicated similes? Note "gray" (line 1) and "fog" (line 2; see also line 867), and point out later occurrences of the same words. What changes and additions are made? What is the significance of these changes? Note also "stream" (line 2), "tent" (line 7), "strand" (line 13), "felts" (line 23), and the repetition of these words. Point out other instances of repetition, as "stream'd" (lines 110, 116), and see pp. xxii–xxv. Note unusual words, as the verb "shore" (line 497), and any verses, as 33, that seem to be of irregular meter. Scan a typical verse, as 3.

Arnold's Life and Work. When and where was Arnold born? When did he die? For what was his father known? Describe Arnold's education. What was his first attempt at poetry? What was the date of "Sohrab and Rustum"? What was the reception of Arnold's poetry, and to what honors did it lead?

When did his poetical career practically end? For what did he exchange poetical composition? What were the reasons for the change? Name Arnold's most important critical essays. What chiefly marks his work as a critic, in subject, attitude, and object of attack? (See pp. viii–xiv.) What were his means of livelihood? Describe the last decade of his life.

SELECTIONS FROM THE IDYLLS OF THE KING

Introduction. It is only a few steps from Hawthorne's "Wonder-Book" to Tennyson's "Idylls of the King." Often the reader takes these steps through such pleasant ways as Scott's "Lady of the Lake," Dryden's "Palamon and Arcite," Arnold's "Sohrab and Rustum," Pope's Iliad, and Spenser's "Britomart." High-school pupils usually read Lowell's "Vision of Sir Launfal" and Coleridge's "Ancient Mariner" before reaching Tennyson. Thus the reader has been so happily introduced to ballad, narrative, and heroic poetry that he is likely to be ready for the "Idylls of the King."

Before trying to interest a class of pupils in the "Idylls," the teacher will find it desirable to read pages xix–xxx of the

Introduction, as well as the other nine Idylls, to be found in any complete edition of Tennyson. The Notes on pages 111–129 are unusually full, giving sufficient quotations from the other Idylls to make all allusions plain.

The "Idylls of the King" may have a story interest for the child, an adventure and romance interest for the high-school pupil, and an allegory and a poetry interest for the teacher. If the pupils are young or immature, the instructor may have the class read parts for the story interest, and rest content with that. If the pupils are sufficiently advanced, the "Idylls" will bear reading for analysis and study. The twelve may be inspected as a whole; the epic may be discussed; the allegory may be interpreted; the style of the poet may be studied.

The Setting. Study of the "Idylls" should have as a historic background the wars of the fifth and sixth centuries between the Christian Britons and the invading Saxons and Angles. It should be remembered that the Christianity of Arthur antedates that of St. Augustine. (See pp. xxiii–xxiv.) There is, besides, a nature setting for every Idyll. Describe with some detail the nature setting of "Gareth and Lynette" (see lines 1, 575, 642, 655, 1255); of "Lancelot and Elaine" (see lines 161, 892, 1014, 1033–1034, 1170, 1190, 1193, 1226); of "The Passing of Arthur" (see lines 91, 124–125, 171, 217, 232, 350–360, 469).

The Stories and the Incidents. What do we learn of Gareth's home life from the first 175 lines? (See p. 4, line 115.) What do Lynette's songs mean? Tell the story of Castle Perilous. Tell the story of Lancelot as connected with these three Idylls. When "Lancelot and Elaine" opens, how notorious have the actions of Lancelot and Guinevere become? (See p. 83, line 1075.) What claim had Modred to Arthur's throne? Analyze the battle scene as a piece of description (pp. 97–98). Was Bedivere a true knight? How many of the Round Table men and women became "holy"? Was Arthur's life successful? Explain the point or points of view that determine your answer to the last question.

Brief compositions may be written on such subjects as the following:

1. The tournament: a contrast between the tournament of "Lancelot and Elaine" and that of "Ivanhoe."

2. The justice of King Arthur in the case of the widow and of Mark (pp. 12–14).

3. King Arthur's failure.

The Characters. The characters of the "Idylls" are strikingly individual. The poet often draws a distinct image in two or three telling strokes. (See p. 20, lines 574–577.) Find other such pictures. Sometimes his single strokes are strong; as, for instance, Gawain "shook his hair," Elaine's nose was "tip-tilted." Some characters are ethical units, standing for good or evil principles; as, for instance, "Modred biting his thin lips was mute" (p. 2, line 31). The consistency of the poet in character portrayal may be seen by following this character through to the climax, — Modred, the traitor (see p. 100, line 153).

Had the Round Table any great, heroic characters? Do wrong deeds affect the physical appearance of a character? (See pp. 56–57, lines 244–255.) Compare with Milton's "Comus" (lines 453–475). Compare also with the characters in Hawthorne's "Scarlet Letter."

These subjects may be used for compositions:

1. Make a word picture of Lynette. Describe her growth. Is she a well-drawn character? Does she love Gareth? Remember the songs and the cave scene.

2. The brothers: a study in character contrast. (Refer to specific lines.)

3. Compare Elaine with Shakespeare's Ophelia.

4. Compare King Arthur with Scott's King Richard in "Ivanhoe."

Construction and Style. For the construction of the "Idylls," read pages xxiii–xxix. For the poet's use of "blank verse," read pages xxx–xxxvii. What is the theme, moral, or purpose of the "Idylls"? Is it great enough for a "grand epic"? What is a grand epic? (See the Studies of Homer and Vergil.) Does the allegory (p. 2, lines 41–58) strengthen Gareth's plea?

What is allegory? Find another instance of it in "Gareth and Lynette." What use does the poet make of mystery? Find two or three instances of its use.

Nearly six hundred verses are used in bringing Gareth and Lynette together; does the story lack proportion? Does the poet gain by beginning the story of "Lancelot and Elaine" in the middle? Compare it with "Silas Marner." Note how Tennyson proceeds from one dramatic incident to another, — the "favor," the wound, the recovery, the breaking of the news to the queen, Elaine's death, the queen's childish anger, the arrival of Elaine's barge, the burial, the repentance. What is the most dramatic point in this Idyll? Is it artistic to have the king warned of his approaching fall? Show that the fall of the Round Table was due to the violations of the oath quoted on page 113.

Tennyson's Life and Work. How did the early training of Tennyson tend to make him a poet? What was the effect of criticism on Tennyson's early career? Did the poet have obstacles to overcome? What three events of importance to Tennyson happened in 1850? How long did it take him to write the "Idylls"? He chose to handle great themes; illustrate this statement by quoting the theme of "The Princess," of "Maud," of "In Memoriam," of the "Idylls of the King." He was a man of high ideals. Illustrate his ideals from the poems just named. What are a great poet's rewards? Illustrate from the life of Tennyson.

The teacher will find it profitable to read the book entitled "Alfred Lord Tennyson: A Memoir by His Son," as well as shorter biographies and studies by Andrew Lang, Sir Alfred Lyall, Arthur Waugh, Stopford Brooke, Henry Van Dyke, and others.

SELECTIONS FROM BROWNING

Introduction. A part of the Introduction (p. vii) is adapted only to older students, as are also a few notes and suggestions for study. Those parts may easily be omitted when the book

is read early in the high-school course. Browning is in some respects difficult for the young reader or beginner, less by reason of the poet's ideas than by peculiarities of style and expression to which the reader must become accustomed. Every poem, therefore, should be studied as a matter of plain English, and should then be read aloud in class. Pupils should also be urged to prepare the lesson by reading aloud at home, to perceive how the words and meter reflect the thought and feeling of the poem. The student should memorize the poems that he likes.

After some familiarity has been obtained with particular poems, it is wise to consider the Life, and, in general, the Introduction.

Most of the selected poems are stories, but it is necessary to note that Browning called most of them "dramatic lyrics." The teacher or the pupil should make a brief statement of the facts necessary to bring out the dramatic contrasts and motives in each. (See Notes at the back of the book, as in "Cavalier Tunes," p. 179; "Pheidippides," p. 183, etc.)

Poems selected for Special Study. "Cavalier Tunes." As you read the songs aloud, picture to yourself the scene, and note in each case how well the rhythm fits the attitude of the people supposed to be speaking. (See note on p. 179.) Write a description of the castle as besieged. Compare Sir Launfal's castle as besieged by winter, to note characteristic differences in style and treatment.

"'How they brought the Good News from Ghent to Aix.'" This is a lively, vigorous picture. Notice stanza ix especially. Give a word picture of each horse at what seems to you the most interesting moment. Summarize the story briefly and show how the effect of rapid, vigorous movement is conveyed. Write an imaginary story of a thrilling ride with a life message to be carried.

The "Incident of the French Camp" is, as the title states, an incident. Is the main purpose to picture the youth or Napoleon? Wherein lies the drama? Who tells the story, and from what point of view?

"Hervé Riel." A study of patriotism, even in the seemingly least important citizen, is possible in connection with this poem, but the main purpose is to picture a simple, honest, good-natured Frenchman, quite as much as to present general ideas of duty, heroism, etc. Has Browning elsewhere treated subjects of this sort? Who tells the story?

"Pheidippides." What does Browning tell us of the old mythology of Pan (p. 184), of Athena, and of the theology of the Greeks? How does the thought of Pan really enter into the battle? What did Pheidippides mean by the sprig of fennel? Had Pheidippides any right or reason to assume that Sparta was not sincere in the religious excuse given? Discuss the reward given to the runner; why would it be considered a more fitting reward by the Greeks than by us? Compare Hervé Riel with Pheidippides. Discuss the line, "Athens the mother demands of her son." How does the idea of blended filial devotion and patriotism in "Pheidippides" differ from our modern point of view? Is the poem possibly merely a vehicle for Browning's own ideas?

"The Boy and the Angel." What is the point of the poem? The line "All service ranks the same with God," in "Pippa Passes," should be compared with this poem, and the pupil should note similar sentiments elsewhere in Browning. Is it an indication of Browning's personal belief? Does it present a social truth, a democratic ideal? Expand the thought of the poem.

"Home-Thoughts, from Abroad" and "Home-Thoughts, from the Sea" should be compared with each other in point of sentiment, and also with the idea in such a story as E. E. Hale's "A Man without a Country." Note the color effects and color words in these descriptions. What is the effect of the specific names of birds and flowers in "From Abroad," and of the names of places in "From the Sea"? Compare the physical position of the poet in these two poems.

"Up at a Villa — Down in the City." Notice the point of view (p. 189, note). Comment on the use of irony and sarcasm, satire and humor, in this poem. What is a "whimsical distortion"? Indicate some passages of caricature in this poem.

Write of city or country life or of life in a lighthouse from the point of view of one who lives in it in all seasons, and give the ideal picture an outsider makes of it.

"The Year's at the Spring" (p. 66) should be memorized and, if possible, heard as set to music. (See note, p. 190.) Show the place of the song in the poem.

"Evelyn Hope" should be read aloud and explained to younger pupils. For the theme, see page xxiii of the Introduction and page 193. Who is speaking? State briefly certain of the general ideas suggested by the poem.

"One Word More," like "Evelyn Hope," is possibly too advanced for any but the last year of the high school. It should be read aloud in order to secure appreciation of the meter. What is the thesis? Point out some excellent lines. The introduction in the Notes (p. 194) should be read carefully.

"The Lost Leader" (see note, p. 196) may be read aloud and commented on by the teacher, without previous study by the pupil. Who is referred to? What is the idea, or ideas, conveyed by the poem?

Construction and Style. Mature pupils should read that part of the Introduction which deals with these subjects. What is the use of monologue in poetry? (See p. x and stanza xiv, p. 113.) How and why did Browning use it so much? To what degree is it dramatic? Note the peculiar result in point of view (p. xx). Choose an imaginary or real character and write a story, using monologue. Compare the monologue in Coleridge's "Rime" with the form as used by Browning. What is a lyric? How could the "Dramatic Lyrics" keep the spirit of a true lyric and still be dramatic? (See p. x.)

Stating the main idea of any of these poems, if possible in one sentence, show how Browning expands his idea. Point out any peculiar words. Indicate specific words and show what value they give to the poem.

Browning's Life and Work. The Introduction gives sufficient material, but if more is wanted, it can be supplied from the Bibliography (pp. xxviii–xxix).

What was the parentage of the poet? his training? Where did he live? How does the character of the poet show itself in his style of writing? (See pp. ix–x.) Can you discover Browning's personal ideas from the poems you have read? (See pp. xxi–xxii.) Consider the thought in "Pheidippides," in "Hervé Riel," in the "Incident," and the value of the "human note of fear" in "The Boy and the Angel." Can you point out other poems of Browning that seem opposed in thought and sentiment to these?

THE ILIAD AND THE ODYSSEY

The Poems as History. Pupils in secondary schools, after reading the story, should have their attention directed to the description of the life and customs of the early Greeks in each of these two great poems. They should be told also that the books are not the history of actual events, although there may be a historical basis, at least for the Iliad. The most that can be claimed for them is that they contain traditions which celebrate the great deeds of idealized national heroes, some of whom, perhaps, did really exist but of whom there is no authentic record. But the pictures of battles, of the households of the chieftains, of the swift ships, of the armor of the warriors, of dress; and the accounts of the religious rites, of the laws of hospitality and of guest friendship, of the domestic relations, — including not only those of husband, wife, and children but also those of servant and slave, — can be regarded as accurate portrayals of the life of an ancient and yet advanced civilization and, to that extent, as history.

Authorship and Date. Whether both books were written by the same author, whether there really was such a person as Homer, and whether the poems were composed in the first place as units in their present form, or were the result of additions made from time to time, are questions that have long been debated. Professor Jebb thought it likely that the two poems were not composed by one man, but were enlarged by the

same group of poets; and it is not improbable that they were expanded in the frequent recitals by their original authors, as well as added to by later bards. The date of the original, or "primary," poems is placed before the eleventh century B.C. When all is said, they are certainly the earliest-known works in Greek literature, and for convenience' sake, Homer is always called their author.

Place in Literature. As far back as the fifth century B.C. the Iliad and the Odyssey were the basis of Greek education, and from that day to this they have remained the greatest examples of epic poetry of all literature, monuments to a genius that knew the springs of human conduct and that could paint men and women with such insight and accuracy that even to-day the reader finds in these wonderful stories, fiction though they be, life truths that belong to all ages.

Style and Meter. Epic poetry treats, in the "grand style" and at considerable length, of heroic deeds by noble persons. Matthew Arnold in his "Essay on Translating Homer" defines the grand style and adds that "Paradise Lost" and "The Inferno" are the other two best specimens of this kind of poetry. Vergil's Æneid is also an epic poem. In Greek and Latin, hexameter verse is the meter for such poetry, but in English the meter is usually unrhymed iambic pentameter, although some authors and translators, Chapman for instance, have used hexameter verse. The later epic poems of Vergil, Dante, and Milton are distinguished from Homer's as being literary epics, that is, as being based on a wide range of previous reading by their authors, and hence full of allusions and conscious literary art.

The mythology of Homer is worth careful attention, inasmuch as the best of English literature teems with allusions to it and is much more enjoyable if one has a knowledge of the myths and legends referred to. Indeed, much of the so-called classic English literature of the seventeenth and eighteenth centuries is almost spoiled for any one who is unfamiliar with Greek and Roman mythology; and the best way to appreciate this is not

to cram one's mind from a classical dictionary, or even from a "mythology," but to seek the original authors, either in their own tongue or in good translations. If, therefore, there is time for a class to read these two poems entire, it would be most profitable to do so. Such reading would go far toward establishing a taste for the best literature and making it more intelligible.

The life and customs of the time can, in the same way, best be learned from the poems themselves rather than from treatises, and should suggest excellent subjects for discussion and written compositions. The pupils should remember that they are at the sources and must learn for themselves. In the Iliad, for example, the law of hereditary or "guest" friendship as related in Book VI in the meeting between Glaucus and Diomede, the humble worship of the gods as shown in the same book in the procession of matrons to the shrine of Minerva, and the funeral rites for Patroclus as described in Book XXIII are typical of the Greek civilization of that time. In the Odyssey the laws of hospitality are shown in Book I when Telemachus entertains Minerva as Mentor, and in Books III and IV when he is himself entertained by Nestor and Menelaus. The episode of Nausicaa and her maidens, the portrait of Alcinous' wife, and the description of his gardens, in Book VI, are clear pictures of domestic life.

Ethics of the Iliad and the Odyssey. It is worth pointing out that, in the Iliad, though the crime committed by Paris in stealing Helen from Menelaus is condemned by both Trojans and Greeks, yet Helen is treated with respect and consideration, the reason being that the gods and not Helen herself are held accountable for her acquiescence. Venus had promised Paris the most beautiful woman in the world, and therefore Helen had to yield to love for Paris just as much as Hector had to yield to fear when, "struck by some god, he fears, recedes, and flies," before Achilles. Left to themselves, the heroes of the Iliad generally exhibit the virtues of justice, sincerity, courage, and reverence. The gods take part frequently in the fighting, and act individually according to their personal likes or dislikes

and with all sorts of deceit toward each other and toward men; yet, as prophesied often through the book, Troy was to fall, and the crime committed by Paris and condoned by his countrymen was to be punished and justice was to be done. In other poems the fulfillment of the prophecy is related, and so we know that at last the gods let justice prevail.

In the Odyssey the chief woman character, Penelope, is in strong contrast to Helen of the Iliad. Penelope's love and fidelity never wane. For three thousand years this clear picture of loving, trusting wifehood has inspired mankind. Ulysses, through the perils of twenty years' wanderings, always longs for the day of his safe return, and at last comes home with undiminished love for his faithful wife. The blandishments which on two occasions delay him are not of mortals, but are the wiles of the sorceress Circe and the nymph Calypso. As in the Iliad, violation of the law of the family is the basis of a tale of wrath and battle, so in the Odyssey love and reverence for the home preserve both husband and wife through prolonged separation and trial, and at last unite father, mother, and son in a reëstablished household.

In both the Iliad and the Odyssey the doctrine of requital for good and for evil constantly appears, and so there are many acts of vengeance. Such acts seem not to have been usually regarded as wrong but as just. It is noticeable that the real climax of each story is an act of requital, — in the one case when Achilles slays Hector and dishonors his corpse; in the other when Ulysses kills the suitors without mercy. Achilles' vengeance appears to have been greater than even the gods could approve, but Ulysses' deed is considered as only a just retribution for the wicked suitors. So, too, in the case of the final destruction of Troy, which Homer had in mind when the Iliad was written; it was an act of requital, an act of Homeric justice.

These are but a few of the points of interest in these famous poems.

THE ILIAD

The Setting. The time of the action is so remote that it is impossible to tell within several centuries when it occurred. The scene is in and around the ancient city of Troy, on the coast of Asia Minor. The ruins of several cities have been found here successively superimposed one upon another, but practically all that we know about ancient Troy is what Homer tells us. The Greeks are encamped near the shore and are besieging the Trojans, who, however, often sally forth. Then great deeds are done; heroes fight and gods and goddesses lend aid. Occasionally the scene shifts to Mt. Olympus, and then the gods are the actors.

The Story and the Incidents. At the beginning of the poem the siege has already gone on for nine years. Then is told the injustice done by Agamemnon to Achilles, the wrath and withdrawal of the latter, the death of his friend Patroclus, the return of Achilles to the fight, and his vindication as the bravest of the Greeks. The conclusion sees the redemption of Hector's body by Priam after the triumph of Achilles. The story of the fall of Troy is not in the Iliad, but is contained in other works.

Some of the most interesting incidents, all good subjects for compositions, are these:

1. The quarrel between Agamemnon and Achilles.
2. The encounter between Glaucus and Diomede.
3. Hector's departure from Andromache for the battle.
4. The duel between Hector and Ajax.
5. The death of Patroclus.
6. The death of Hector.
7. The funeral games of Patroclus, and Priam's visit to Achilles.

Other subjects for composition or discussion are the following:

To what extent are the warriors the puppets of the gods? Are the characters of the heroes less interesting on account of the interference of the gods? What does this indicate with regard to the special character of the poem? Is the book merely an account of battles and encounters, or is it a general picture of civilization in which the main features of social life are involved? Are the opposing

chiefs necessarily personal enemies? Is fair play a feature of the conflict? What device does Homer use to describe Helen's charms? Was Hector a coward in the fight with Achilles? How much does Homer rely on similes for clearness? What is meant by the "Homeric epithet"? What effect is produced by the frequent repetition of certain phrases and passages? Is the Iliad complete? Has it a "plot"? Compare it as a story with the Odyssey. The character of Ulysses. Compare Tennyson's poem on him. Compare Ajax the greater with Diomede. To what extent is mercy shown in the Iliad? What is a "guest" friend, or hereditary friend? Describe the usual armor of a warrior. How much power had Agamemnon? What part do the common people play? The character of Achilles. The brotherly regard that Agamemnon and Menelaus had for each other. The women of the Iliad. The meeting of Hector and Andromache. Achilles' shield. The character of Paris. (Compare Tennyson's "Œnone.")

THE ODYSSEY

The Setting. The time of the action is just after the Trojan War and extends over ten years, during which the scene shifts from place to place over the eastern half of the Mediterranean Sea and to mythical places beyond.

The Story and the Incidents. The Odyssey is a story of adventure, without a plot as the word "plot" is now understood; but the hoped-for safe return makes a climax, to which, for the sake of clearness, is added a sort of anticlimax to clear things up. Ulysses is the object of Neptune's wrath, which according to prophecy cannot be entirely assuaged until Ulysses makes a further journey after his return; of this, however, we are not told, and the story ends with Ulysses' vengeance on the suitors, his happy reunion with Penelope, his final reconciliation with the suitors' families, and the reëstablishment of his peaceful rule in Ithaca.

Some of the most interesting incidents, all good subjects for compositions, are these:

1. The description of the suitors and their behavior in Ulysses' home (Book I).
2. Ulysses' adventure with Polyphemus.
3. The visit to Æolus.

4. Circe's enchantments.
5. The passage of Scylla and Charybdis.
6. Nausicaa's excursion with her maidens.
7. The visit to Alcinous' garden.
8. The slaughter of the suitors.
9. Penelope's recognition of Ulysses.

Other subjects for composition or discussion are these:

Telemachus' visit to Nestor and Menelaus. Penelope's device for putting off the suitors. A Greek household. The swineherd Eumæus. How Ulysses was recognized on his return. The laws of hospitality as shown in the Odyssey. The part played by the gods. The women of the Odyssey. The Lotus-eaters. (Compare Tennyson's poem on this subject.) The visit to the Shades. Humor in the Odyssey. The construction of the poem. The use of similes in the Odyssey compared with the use of them in the Iliad. The real climax. Homer's sense of justice. Homer's sense of reverence. Compare the movement of the Odyssey with that of the Iliad.

Translations. Poetical translations of the Iliad and the Odyssey have been made by Chapman, Pope, Cowper, Bryant, and others. The best prose translation of the Iliad is that of Lang, Leaf, and Myers. Good prose translations of the Odyssey have also been made by Palmer and by Butcher and Lang.

THE ÆNEID

The Author's Life and Aim. The life of P. Vergilius Maro, the author of the Æneid, should be studied carefully, and his aim in composing this poem, which was written under quite different circumstances from its prototypes, the Iliad and the Odyssey, should be understood. Nothing is known of the life of Homer, the reputed author of the last-named books, but the life of Vergil is fairly well known, and his education and friendships, his time and environment, had everything to do with his purpose, which, in the opinion of many scholars, was the patriotic one of reconciling his countrymen to a stable though imperial form of government after years of civil strife in a so-called republic. In Anchises' prophecy (Book VI)

Vergil gives strong support to Augustus' rule. Here, too, he makes Anchises teach the doctrine of a future life, and of horrible punishment for the wicked as a warning for men to live righteously. And throughout the poem the reward of piety is shown to be the favor of the gods. Æneas himself is the *pius;* that is, the reverent or god-fearing.

Style and Meter. Epic poetry, including not only the pure epics of Homer, which are absolutely unrivaled in their spontaneity, but also the literary epics of Vergil, Dante, and Milton, treats in "the grand style," and at considerable length, a lofty subject. The manner must be dignified, the thought serious. In such a poem wonderful places, great deeds, and heroic persons are described, and a clear ethical doctrine pervades the whole. The meter must be stately, but its movement must, in the main, be rapid.

The Æneid is a "literary" epic as distinguished from the pure epics of Homer, the difference being mainly that Homer was simple and spontaneous, and had, so far as we know, no previous literature to rely upon for model or allusion; whereas Vergil, living in a much later age and more highly developed civilization, had all the finest literature and art of Greece, as well as much of that of Rome, within his grasp, besides the special advantage of being able to use the Iliad and the Odyssey as models for his own great epic.

The meter of the Æneid in Latin is the dactylic hexameter of the Iliad and the Odyssey and is eminently suitable to the dignity of the theme. Several translations have been made in iambic pentameters, either rimed or rimeless (blank verse).

Place in Literature. The poem ends rather abruptly and poorly, and in some places is evidently incomplete; but this is because Vergil was not able to revise and finish it. Indeed, it was published against his expressed wish. Nevertheless, as a whole, it is one of the most polished and elegantly written poems of all ages, and easily holds its place as one of the few great epics. The only modern poems that can be classed with it as epics are Dante's "Inferno" and Milton's "Paradise Lost."

The Setting. In the Æneid the events take place on the shores of the Mediterranean Sea from Asia Minor to Carthage, and in the central part of Italy at a time just after the fall of Troy and coincident with the wanderings of Ulysses. Vergil had the advantage over Homer of ten or twelve centuries of discovery and progress in civilization, so that he was able to describe places and the course of Æneas' voyage far more accurately than Homer could describe the voyage of Ulysses. This adds much to the interest of the poem, and makes one feel as if he were reading a true account of persons as well as of places.

In Book II the scene is in and about Troy on the night of its destruction. The story is told with a power and vividness that have never been surpassed, and that transport the reader back through centuries of time to wonder at the madness of the Trojans in trusting the deceitful and wretched Sinon and admitting the wooden horse within their walls; to see Trojans who have disguised themselves in Greek armor miserably cut down by their mistaken comrades; to see the burning and battering of the king's palace; to be the horrified spectator of the murder of the venerable Priam by raging Pyrrhus even at the very altar; and finally to shut his eyes on destruction and slaughter too awful to look at. This second book is considered one of the finest of the whole poem.

The scene of Book VI is mostly in the lower world, where the spirit of Anchises is made to prophesy to Æneas subsequent events of Roman history that had already happened when Vergil wrote the poem. In other places, too, Vergil introduces much that his contemporaries recognized as having actually taken place.

The Story and the Construction. The Æneid is composed of twelve books. The first six imitate the structure of the Odyssey and relate the travels of Æneas on land and sea while he is persecuted by Juno much as Ulysses was harassed by Neptune. Just as we learn of many of Ulysses' adventures from the story which he himself tells to Alcinous, so we hear from Æneas' own lips the story of the fall of Troy and of his

wanderings, as he enthralls the fair Dido with the recital. There is, however, one marked difference between this part of the Æneid and the Odyssey; in the latter the voyage is very vaguely outlined and many of the places described cannot be identified at all; but the description of Æneas' voyage and of the places which he stopped at or saw is in the main so accurate that his route can be identified to-day.

The second six books imitate the structure of the Iliad. There is a catalogue of forces, there are the battles, charges, retreats, slaughters, and the interference of the gods; and at last Turnus, the Hector of the Rutuli, is slain by Æneas, a conquering, ruthless Achilles.

The Incidents. Some of the main incidents, good subjects for composition, are these:

1. The shipwreck on the coast of Africa.
2. The story of the wooden horse.
3. The death of Priam.
4. The loss of Creusa.
5. The meeting with Andromache.
6. The escape from Scylla and Charybdis.
7. The attack by the Harpies.
8. The funeral games in honor of Anchises.
9. The drowning of Palinurus.
10. The visit to hell.
11. The fate of Nisus and Euryalus.
12. The death of Mezentius.
13. The final triumph of Æneas.

Other good subjects for composition and discussion may be found among the following:

Filial piety in the Æneid. What was Vergil's idea of religion? of the gods? Is fair play shown in games and battles? What part do women play? What connection is there between the story of Dido and Roman history? Compare Æneas with Ulysses and with Achilles. Who is the Hector of the Æneid? How Æneas saved Anchises at the fall of Troy. Was Æneas' desertion of Dido justifiable? The character of Æneas. The friendships of the Æneid. The description of Æneas' shield. The description of Fame, or Rumor.

Hercules' fight with Cacus. Whose descriptions of places are more interesting, Homer's or Vèrgil's, and why? Are "Marmion," "The Lady of the Lake," and the "Idylls of the King" epic poems?

Translations. Poetical translations of the Æneid have been made by Dryden, Long, and Williams; prose translations by Morris and Conington. The student should read Tennyson's fine tribute in verse to Vergil written at the request of the Mantuans for the nineteenth centenary of the epic poet's death.

GROUP III

DRAMATIC POETRY

A WORKING SHAKESPEARE BIBLIOGRAPHY FOR SCHOOLS

1. The Drama, Its Law and Its Technique, by Elisabeth Woodbridge. Allyn and Bacon.

2. Shakespeare: His Life, Art, and Characters, by Reverend H. N. Hudson. Ginn and Company.

3. Lectures and Notes on Shakspere, by Samuel Taylor Coleridge. George Bell and Sons.

4. Shakspere, A Critical Study of His Mind and Art, by Edward Dowden. Harper and Brothers.

5. Shakespeare as a Dramatic Artist, by Richard G. Moulton. Clarendon Press.

6. Introduction to the Study of Shakespeare, by Hiram Corson. D. C. Heath & Co.

7. Short Studies of Shakespeare's Plots, by Cyril Ransome. The Macmillan Company.

8. Characteristics of Women, by Mrs. Jameson. Houghton Mifflin Company.

9. Shakespeare Commentaries, by G. G. Gervinus. Smith, Elder & Co.

10. William Shakespeare, A Critical Study, by George Brandes. The Macmillan Company.

11. Shakespeare's Dramatic Art, by Hermann Ulrici. George Bell and Sons.

12. A Life of William Shakespeare, by Sidney Lee. (New and revised edition.) The Macmillan Company.

13. Folk-Lore of Shakespeare, by T. F. T. Dyer. Harper and Brothers.

14. Shakespeare Studies: Macbeth, by Porter and Clarke. American Book Company.

15. A Shakespearian Grammar, by E. A. Abbott. The Macmillan Company.

16. Shakspere, by Edward Dowden. (Literature Primers edited by John R. Green.) American Book Company.

17. A New and Complete Concordance of the Dramatic Works of Shakespeare, John Bartlett, compiler. The Macmillan Company.

18. A Glossary to the Works of Shakespeare, by Reverend Alexander Dyce. Edited by Harold Littledale. E. P. Dutton Company.

19. Shakespeare-Lexicon, by Alexander Schmidt. Third edition, revised and enlarged by G. Sarrazin. Reimer.

20. New Variorum Edition of Shakespeare, by Horace Howard Furness. Macbeth; The Merchant of Venice; A Midsummer Night's Dream; Twelfth Night; As You Like It. J. B. Lippincott Company.

21. The Works of William Shakespeare, in reduced facsimile, from the famous First Folio Edition of 1623, by J. O. Halliwell-Phillipps. Funk & Wagnalls Publishing Company.

22. School Shakespeare. Revised and enlarged editions of Twenty-three Plays, by Henry N. Hudson. Ginn and Company.

23. Harvard Shakespeare (complete works), by Henry N. Hudson. Ginn and Company.

24. The New Hudson Shakespeare, by Henry N. Hudson. Edited and revised by E. Charlton Black, with the coöperation of Andrew J. George and M. Grant Daniell. Ginn and Company.

25. The Works of William Shakespeare, edited by William George Clark and William Aldis Wright. (The Globe Edition.) The Macmillan Company.

26. The Arden Shakespeare. Heath's English Classics. D. C. Heath & Co.

27. The Lake English Classics Edition, by William Allan Neilson. Scott, Foresman & Company.

28. Shakespeare and his Predecessors, by F. S. Boas. Charles Scribner's Sons.

29. Shakespeare, by Walter Raleigh. (English Men of Letters Series.) The Macmillan Company.

30. The Poems of William Shakespeare, edited with an introduction and notes by George Wyndham. T. Y. Crowell & Company.

31. Shakespeare's Sonnets, edited by H. C. Beeching, Athenæum Press Series. Ginn and Company.

MACBETH

Introduction. The pupil should begin by reading the play through for the outline of the story. Then, on taking up the play in detail, he will be ready to appreciate the dramatic value of every part in relation to the whole. Close study of Shakespeare's text should precede any study of the Introduction (pp. 3–46). Pupils should memorize favorite passages for oral recitation. While guiding the choice of these selections, the teacher can draw from the pupils, before they have read any critics, original appreciations of Shakespeare's genius. Simple scenes may be acted in class. If pupils show aptitude for acting, such attempts may be supplemented by more ambitious efforts before the whole school. It would be well if every class could present at least one Shakespearean play.

In the case of "Macbeth," if there is time to study the entire play aloud in class, the preliminary reading may be omitted, and the teacher may carefully direct an approach to the play which should make very much the same impression as would the acting of the play by a competent company. This method is especially desirable in "Macbeth" because of the shortness of the play, and because of the fact that in no other play of Shakespeare's is his suggestiveness more compelling in interest. (See p. 46.) In reading aloud the short opening scene the class must feel that some dread event is impending. Shakespeare strikes at once the notes of the weird, the horrible, the sinful. The second scene brings us down to the natural world, but here we find all Scotland in confusion. In the third scene it is significant that Macbeth's first words echo the last words of the witches in scene i. (See p. 55, note.) Study of the characters of Macbeth and Banquo should begin with the moment of their meeting with the witches. Pupils should note in what different ways the two generals receive the supernatural greetings. By the time this point is reached, pupils ought to be aroused to an interest in the development of character and plot sufficiently eager to render further study a delight rather than a task. If close study

of some scenes must be omitted on account of lack of time, summaries may be given of Act III, scenes v, vi; Act IV, scene ii; Act V, scenes ii, iv, vi.

Compare with Macbeth the character of Hamlet; with Lady Macbeth, the characters of Regan and Goneril in "King Lear." For other stories of early Scottish life pupils may read Scott's "Fair Maid of Perth" and some of the Scotch ballads in Percy's "Reliques of Ancient English Poetry."

The Setting. Contrast the rugged northern background of "Macbeth" with the softer setting of such plays as "The Merchant of Venice" and "As You Like It." (See p. 45.) Point out the touches suggestive of Scotland; for instance, the Highlander's "second sight" in the dagger scene (p. 80), and hints of Scotch atmosphere and customs given on pages 70, 71, 142, 143. Compare the supernatural atmosphere of "Macbeth" with that of "A Midsummer Night's Dream" and "The Tempest."

The following topics might be used for short talks or written themes:

1. The costume of the Scotch Highlanders. (See Furness's "New Variorum Edition," pp. 406–407.)
2. Life in an ancient Scotch castle. (See Scott's "Castle Dangerous.")
3. The localities named in "Macbeth." (See footnotes, Furness's "New Variorum Edition.")
4. History of the stone of Scone.
5. The witchcraft superstition. (It is interesting to note that the Salem witchcraft incidents occurred in the same century as the publication of Shakespeare's "Macbeth.")

The Story and the Incidents. Shakespeare's theme in "Macbeth" is the ruin of a soul through unscrupulous ambition. The "exciting force" is the prophecy of the weird sisters (Act I, scene iii). The "rising action," marked by uniform success for Macbeth, culminates in the murder of Banquo (Act III, scene iii); but the "falling action" begins simultaneously with the escape of Fleance. The "catastrophe" of the play is, of course, Macbeth's death. The teacher may help the pupils work out the analysis

of the plot first in these larger structural movements, and then through the more mechanical divisions of acts and scenes. Act I gives us introductory exposition necessary for the understanding of the play; also the "exciting force" and the beginning of the rising action." It may be analyzed by scenes thus: Scene i furnishes the keynote. Scene ii acquaints us with the outward circumstances which form the background for the action of the play. Scene iii presents the "exciting force" of the action in the interview with the witches. Scene iv: The apparent check to the movement of the play in Duncan's naming Malcolm as Prince of Cumberland really strengthens the "exciting force." Scene v: Lady Macbeth's resolving upon Duncan's murder initiates the "rising action." Scene vi: Duncan's visit to Macbeth's castle furnishes the desired opportunity. Scene vii: Macbeth's wavering resolution is strengthened by Lady Macbeth. His final determination to kill Duncan is the dramatic climax of the act. Act II continues the "rising action" through the execution of the plot. Scene i tells of the murder of Duncan and its attendant circumstances. The flight of Malcolm and Donalbain hints at a possible reaction, as does Macduff's refusal to go to Scone in scene ii. The latter scene also shows, as in "Julius Cæsar," great disturbances of external nature accompanying violent and unnatural deeds. Act III continues through the first three scenes the "rising action." Scene i prepares for Banquo's murder. Note the intense dramatic irony of Macbeth's injunction to Banquo, "Fail not our feast," and of his reply, "My Lord, I will not." Scene ii: The revelation of character development here hints at the final catastrophe for both Macbeth and Lady Macbeth. Scene iii: Banquo's murder marks the climax of the "rising action"; Fleance's escape, the beginning of the "falling action." Scene iv: This superb scene is the turning point of the action. Note that, as in "The Merchant of Venice" and "Julius Cæsar," the turning point is almost the exact mechanical center of the play. Compare also, for the elaborate setting, the casket scene of "The Merchant of Venice" and the Forum scene of "Julius Cæsar." Three agencies have been at

work in producing the "rising action"; namely, Macbeth's spirit, the supernatural influences, and political conditions. In the banquet scene (Act III, scene iv) Shakespeare shows us the reaction in Macbeth's own soul; in scene v the reaction of the supernatural influences is foreshadowed; and in scene vi, that of the political agencies. Acts IV and V, therefore, show the rapid working out of the "falling action" to the "catastrophe." The characters of the opposition become prominent now. We catch only fleeting glimpses of Macbeth's moral degeneration and have one heartbreaking look at Lady Macbeth. Act IV, scene i, reveals the hidden hostility of the supernatural forces; also emphasizes Macbeth's loss of self-control, — already begun in the banquet scene, — as does the ruthless murder of Lady Macduff and her children in scene ii. Scene iii presents the organization of the political opposition. Act V has for its climax the "catastrophe" resulting from the "tragic forces" of the "falling action." Scenes i and v work out the catastrophe for Lady Macbeth, and the remaining scenes of the act hasten on Macbeth's own inevitable end. Is any incident of the play "lugged in by the ears" for other than dramatic reasons? (See pp. 141, 142.) How can this violation of the unity of action be accounted for? (See Furness's "New Variorum Edition," pp. 242–243, note.)

The following questions may stimulate interesting class discussions or more formal debates:

1. Was Lady Macbeth's swoon (p. 92) only a pretense? (See pp. 38; 92–93, note; also Porter and Clarke's "Macbeth," pp. 60–62.)

2. Was Macbeth the third murderer? (See pp. 108–109, note; also Porter and Clarke's "Macbeth," pp. 66–67; and note on p. 160 of Furness's "New Variorum Edition.")

3. Should the ghost of Banquo actually appear on the stage as in the Ben Greet representation of the play? (See pp. 42–43; also notes on pp. 167–172 of Furness's "New Variorum Edition.")

The Characters. Contrast the character of Macbeth with that of Hamlet. Note particularly their significant utterances concerning a future life, in Macbeth's soliloquy beginning "If it were done when 't is done," and in Hamlet's "To be, or not

to be." What does Hudson mean by attributing Macbeth's falterings and misgivings to "the peculiar structure of his intellect"? (See pp. 27–30.) Do you know of any real characters whose overreaching ambition has been their ruin? Can we make this charge, for instance, against Cæsar or Napoleon? Was Lady Macbeth entirely without feeling? (See pp. 36–41.) Compare her in this respect with Regan and Goneril. Does Duncan seem possessed of the qualifications necessary for ruling a country in Scotland's condition? What would the play lose had Shakespeare not introduced the character of Macduff's little son? (See pp. 134–135, note.) How do the weird sisters of the play differ from the common notion of witches? (See pp. 169–170; Dowden's "Shakspere," pp. 218–222.) Are the witches in I, iii, and IV, i, the same characters? (See pp. 177–178.) Is Hecate un-Shakespearean? (See Porter and Clarke's "Macbeth," pp. 68–69.)

The following topics are good for class discussion:

1. Would Macbeth have murdered Duncan without the instigation of the witches? (See pp. 20–25; Dowden's "Shakspere," p. 223; Coleridge's "Lectures and Notes," pp. 371–373; Corson's "Introduction to Shakespeare," pp. 223–243.)

2. Would Macbeth have murdered Duncan without pressure from Lady Macbeth? (See pp. 33–36; Corson's "Introduction to Shakespeare," pp. 244–251.)

3. Did Lady Macbeth urge her husband to the crime solely from personal ambition to be queen? (See p. 40; also Gervinus' "Commentaries.")

4. Was Banquo in reality a silent accomplice of Macbeth, awaiting through Macbeth's crime the fulfillment of the prophecy concerning his own honors? (See pp. 25–27.)

5. What was Lady Macbeth's appearance? (Note Shakespeare's hint, p. 149, line 14; see also Porter and Clarke's "Macbeth," pp. 62–64; Dowden's "Shakspere," pp. 223–224; Bucknill's "The Mad Folk of Shakespeare"; Mrs. Siddons's "Remarks on the Character of Lady Macbeth.")

Construction and Style. "Macbeth" is Shakespeare's shortest tragedy and has been called his greatest work, though

"Hamlet" is more often thought to hold this place, and "Lear," "Othello," and, of late, "Antony and Cleopatra" have had their champions. By what means has Shakespeare condensed so much meaning into so little space? (See p. 46.) How does such compression influence the style throughout the play? (See p. 42.) Does Shakespeare err in the heaped-up imagery of Macbeth's speech? (See pp. 30–31.) Shakespeare uses verse to express impassioned thought and to denote dignity and beauty of character and circumstance. When the subject matter is commonplace, or the characters and circumstances low or mean, therefore, we find him using prose, as in most of the purely comic scenes in which his clowns figure; for example, the Launcelot Gobbo scenes in "The Merchant of Venice." On the other hand, he uses prose also in speeches where passion reaches such a height as to break through the limitations of verse; for instance, Shylock's speech beginning "Hath not a Jew eyes?" Or, again, prose may be used where release from the pomp and ceremony of a court is to be indicated, as in the forest scenes of "As You Like It." Why, then, does Shakespeare use prose in "Macbeth" for the porter scene? for Lady Macduff's conversation with her little son? for the sleep-walking scene? (For a full discussion of the use of verse and prose in Shakespeare's plays, see Corson's "Introduction to Shakespeare," pp. 83–98.) Compare also the difference between the verse used by Shakespeare's supernatural creations and that spoken by the human characters. (See Porter and Clarke's "Macbeth," p. 43.) Compare in this respect the fairy speeches in "A Midsummer Night's Dream" and "The Tempest" with the witches' invocations in "Macbeth." What parts of the play do some critics now believe not to be the work of Shakespeare? (See pp. 169–171; Porter and Clarke's "Macbeth," pp. 43–44, 70–73.) What internal evidence helps to fix the date when the play was written? (See Act IV, scene i, lines 16, 17, also p. 4.) What dramatic purpose is served by Act IV, scene ii? (See p. 134, note.) What is the purpose of the many short scenes of Act V? Compare in this respect "Julius Cæsar,"

Act V. Enumerate the examples of dramatic irony. (See pp. 63, 70–72, 85, 98, 112.) Note in connection with the style of "Macbeth" Shakespeare's frequent use of prolepsis, to which the footnotes usually call attention. What are some of the more important changes that have taken place in the English language since the age of Shakespeare; for instance, in the agreement of pronouns with antecedents, in case forms, in the use of prepositions, in the comparison of adjectives and adverbs, in the meanings of words? (See footnotes in text; also Abbott's "Shakespearian Grammar.") For appreciation of Shakespeare's compression of style, as well as for the delineation of character, it is a good exercise to have pupils paraphrase such speeches as occur on pages 66–67, 73, 80, 99, 104, 105, 107–108, 154, 158–159.

Explain "memorize another Golgotha" (p. 51, line 10); "fantastical" (p. 56, line 15, and p. 61, line 10); "faculties" (p. 74, line 8); "break this enterprise" (p. 76, line 2); "incarnadine" (p. 85, line 11); "expedition" (p. 91, line 19); "restless ecstasy" (p. 105, line 15); "effects" (p. 147, line 13); "There would have been a time" (p. 158, line 7). Add to this list words and expressions which it is important to remember because Shakespeare used them frequently in a sense not modern. Note particularly those which are misleading because their meaning seems to be clear. Point out the most poetic passages in each act; the most beautiful lines.

The following topics may be used for class discussion or for more ambitious themes by specially qualified pupils:

1. A comparison of Shakespeare's "Macbeth" and Middleton's "The Witch." (See Furness's "New Variorum Edition," pp. 388–405.)

2. Shakespeare's treatment of the historical sources of the plot of "Macbeth." (See pp. 7–15; Furness's "New Variorum Edition," pp. 355–381; Porter and Clarke's "Macbeth," pp. 83–115.)

3. Is the porter scene unworthy of Shakespeare? (See pp. 44, 86, note; Coleridge's "Lectures and Notes"; Furness's "New Variorum Edition," p. 109; De Quincey, "On the Knocking at the Gate in Macbeth." For an example of exquisitely subtle criticism the

teacher may well read aloud this fragment from De Quincey. It is reproduced in Furness's "New Variorum Edition" (pp. 437–438); also in De Quincey's "Miscellaneous Essays," Boston, 1851, p. 9, and in the "Collected Writings," ed. by Masson, Vol. X, p. 389.)

Shakespeare's Life and Work. How did the influences of the age of Elizabeth lead Shakespeare's genius toward the drama rather than some other form of literary expression? (See Long's "English Literature," p. 101; Dowden's "Shakspere," pp. 7–27.) What influences of Shakespeare's life fitted him to be the poet of nature and human nature alike? (See Long's "English Literature," pp. 137–143.) Into what periods are the plays of Shakespeare grouped? (See Long's "English Literature," pp. 149–150.) For detailed explanation of the mood that dominated each of these periods, see Brandes' "William Shakespeare." Into what classes are Shakespeare's plays divided according to their dramatic type? (See Long's "English Literature," pp. 151–152.) To what period does "Macbeth" belong? In what class does its dramatic type place it? Were there any circumstances of the period that may have influenced Shakespeare's choice of a Scotch theme? (See Brandes' "William Shakespeare," p. 421.) What reasons have we for thinking that Shakespeare may have visited Scotland? (See pp. 5–6, 70–71, 142–143; Furness's "New Variorum Edition," pp. 407–410.) Judging from this play, and others of the same period, what was, to Shakespeare, the supreme tragedy in life?

AS YOU LIKE IT

Introduction. For general suggestions as to methods of studying Shakespeare, see Introduction to the Study of "Macbeth." The peculiarly sweet and idyllic quality of this play can be brought out partly by contrasting the freedom of the woodland life with the ordered stateliness of scenes in "Twelfth Night" and "The Merchant of Venice." In reading the opening scenes, note the similarity in the fortunes of Orlando and Rosalind and the influence it has in attracting them to each other. Try to

follow Celia and Rosalind and Touchstone into the forest with the spirit of holiday anticipation suggested by Celia's words:

> Now go we in content,
> To liberty and not to banishment.

It should seem to the class in keeping with the spirit of the play to memorize the finest passages for oral recitation, to act most of the forest scenes, and to sing the songs.

For comparison with the plot of "As You Like It," read the "Tale of Gamelyn" (reproduced in Furness's "New Variorum Edition") and Lodge's "Rosalynde" (reproduced in Furness's "New Variorum Edition," pp. 316–387; also in Cassell's National Library, No. 62, and in the Standard English Classics, edited by Baldwin). Read for similar setting the Robin Hood ballads.

The Setting. What other plays of Shakespeare's have a somewhat similar background? What important difference is there, however, between the setting of "As You Like It" and that of "The Tempest" and "A Midsummer Night's Dream"? Note the influence of the woodland life upon the action, the characters, and the style of the play. (See pp. 11–12, 24–28.) Does the freedom of the forest life lessen the improbabilities and inconsistencies of the play? (See p. 23.) Is the introduction of palm trees and a lioness into the Forest of Arden a serious defect? (See pp. 23–24; also Furness's "New Variorum Edition," p. 155, note, and pp. 16–18.)

The following subjects are good for short themes or talks:

1. The Forest of Arden. (See Furness's "New Variorum Edition," pp. 16–18, note.)
2. Woodland life in the old ballads. (See Percy's "Reliques.")

The Story and the Incidents. "As You Like It" is possibly more than anything else a romantic drama of love at first sight. It will interest pupils to know that the story of Orlando is a version of the familiar "younger child" plot which appears in such world-wide classics as "Puss in Boots," "Cinderella," the Old Testament story of Joseph, and the fourteenth-century "Tale of

Gamelyn." Another thread of the "As You Like It" plot is, of course, the still more familiar one of mistaken identity. This part of the plot is complicated by the additional pair of lovers, Silvius and Phebe. The type of plot structure in "As You Like It" is essentially different from that of "The Merchant of Venice." Instead of two main parallel actions connected by the link actions of the underplots, we have a central scene of action, — namely, the Forest of Arden,— into which all the characters from the outer enveloping actions are finally drawn. (See Moulton's "Shakespeare as a Dramatic Artist.") "As You Like It" is so loosely constructed that it is usually acted with a number of the scenes omitted. How is it possible to do this without destroying the unity of the play?

Discussion of the following subjects should stimulate interest:

1. Where else have you read of situations which depend for their interest upon a mistake in identity? Consider, for instance, Shakespeare's "Comedy of Errors," "Twelfth Night," the ring story in "The Merchant of Venice," Goldsmith's "She Stoops to Conquer," Sheridan's "Rivals" and "School for Scandal," Dickens's "Tale of Two Cities."

2. Can the improbability of the situation in the forest scenes between Rosalind and Orlando be overcome? (See Furness's "New Variorum Edition," pp. 178–179.)

The Characters. In "As You Like It" is the interest in the characters stronger than the interest in the events? Why does Rosalind assume her disguise? Compare her in this respect with Viola and Portia. (See p. 21.) Give illustrations from the text of what Hudson says about Rosalind's wit and humor (pp. 20–21); of what Mrs. Jameson says about her charm. Do you agree with Hudson when he says that the play has no hero (p. 11)? when he says that it is uncertain whether Jaques or Rosalind is the greater attraction (p. 19)? If Orlando "would not be cured," why does he continue Rosalind's remedy for love? What is the source of Jaques' cynicism? (See Duke Senior's speech, p. 71, also Introduction, p. 19.) What marked difference is there between Touchstone's jesting and Launcelot Gobbo's?

Which of the two clowns seems more mature? Of what characters in other plays does Amiens remind you? Is Oliver's conversion improbable? Is Duke Frederick's? Are these sudden reformations in character excused by the title of the play? (See p. 22.) What lines from Wordsworth express appreciation of the influence of nature similar to that spoken by Duke Senior in Act II, scene i?

Themes may be written upon the characters of Rosalind, Jaques, Touchstone, Orlando, Duke Senior, Adam, and Shakespeare's fools.

Construction and Style. "As You Like It" is a noteworthy example of the art with which Shakespeare adapts the form of his dramas to the content, or, if you please, of his absence of art or construction. Why are so many scenes spoken in prose? (See Construction and Style in the Study of "Macbeth.") Are the improbabilities of the play a serious hindrance to our enjoyment of it? (See Introduction, pp. 23–24.) Point out fine poetical passages. In what way is the speech of the melancholy Jaques poetical? Pick out words which have in this play a different significance from that they have in the language of to-day. Point out famous quotations from the play. Do you understand the two speeches of Touchstone in Act V, scene iv, in which he talks about "the Retort Courteous"? Does this play contain more lyrical poetry than is usually found in one of Shakespeare's dramas? Point out obsolete words in Act II, scene iii.

The following special topics may be discussed:

1. A comparison of "As You Like It" and Lodge's "Rosalynde." (The latter, as we have seen, is reprinted in Furness's "New Variorum Edition" and in the Standard English Classics.)

2. A comparison of the temper of "As You Like It" with that of other Shakespearean comedies. (See Introduction, pp. 22–28.)

3. Shakespeare's treatment of external nature. (See pp. 25–28, and illustrate by quotations from the text.)

4. The songs of "As You Like It." (See Furness's "New Variorum Edition," footnotes on the songs, also pp. 434–438.

Shakespeare's Life and Work. For general questions on Shakespeare's life see "Life and Work" in the Study of "Macbeth." To what period of his life does "As You Like It" belong? What mood of the poet is expressed in this drama? (See Introduction, pp. 27–28.) From a study of the sources of his plots what can be inferred as to Shakespeare's attitude toward his work? (See Introduction, pp. 5–6, 10–11.) What interesting tradition connects "As You Like It" with Shakespeare's life as an actor? (See Introduction, p. 4.)

JULIUS CÆSAR

Introduction. For general methods of studying Shakespeare, see Introduction to the Study of "Macbeth."

Class study of the play may begin with the reading aloud of the opening scenes by pupils who take the parts of the several characters. At first the teacher may supply the necessary information, pointing out the art of Shakespeare in striking the keynote of faction in the first scene and in foreshadowing also the importance of the populace in the plot. When his interest has thus been secured, the pupil will not find the study of the footnotes a task. Pupils should memorize favorite passages for oral recitation. Such simple scenes as the persuasion of Brutus by Cassius (pp. 46–54) and the quarrel scene (pp. 137–143) should be acted in class. More ambitious scenes may be undertaken if pupils show aptitude for acting.

For comparison with the characters and the story of "Julius Cæsar," pupils may read Shakespeare's "Coriolanus" and "Antony and Cleopatra"; and Macaulay's "Lays of Ancient Rome."

The Setting. In spite of his "small Latin and less Greek," Shakespeare's "Julius Cæsar" is said to revive the atmosphere of ancient Rome as Ben Jonson's "Catiline" and "Sejanus," with all their careful scholarship, cannot revive it. Explain the meaning of this comment and show how this result has been accomplished. Compare "Julius Cæsar" in time and place with

Shakespeare's other Roman plays. Point out the relation between the plot and the background of storm and portent. (Act I, scene iii; Act II, scene ii.)

Some of the following subjects may be used for short talks or themes:

1. Roman society in the days of Cæsar. (See p. 44, note; also Mommsen's "History of Rome," and Fowler's "Social Life at Rome.")

2. Parties in Rome about 44 B.C. (See pp. 181–185; also Merivale's "The Roman Triumvirates.")

3. The Roman Senate. (See p. 182; also Abbott's "Roman Political Institutions.")

4. Roman triumphs. (See Act I, scene i; also Guhl and Koner's "Life of the Greeks and Romans.")

5. Roman festivals. (See Act I, scene ii; also Fowler's "Roman Festivals.")

6. Roman auguries. (See Act II, scene ii; also Guhl and Koner's "Life of the Greeks and Romans.")

7. Shakespeare's anachronisms in "Julius Cæsar." (See numerous footnotes throughout the play on the transfer of English customs to Rome.)

The Story and the Incidents. Although "Julius Cæsar" is possibly Shakespeare's greatest historical drama, it is classed among the tragedies because the struggle which constitutes the dramatic action ends in failure for the side on which Shakespeare enlists our sympathy. With the teacher's help, pupils may trace the "rising action," in which events favor the conspirators, up to the crisis or turning point in Act III, and observe that the dramatic center of the play very nearly coincides with its mechanical center. Similarly, they may follow the "falling action," which favors the enemies of the conspirators, and observe how the catastrophe comes as the direct consequence of the crisis. They should note the dramatic point of each act and of the most important scenes. Thus Act I develops the instigation of the conspiracy as follows: Scene i strikes the keynote of faction. Scene ii sets forth the political conditions which form the background of the tragedy and furnish the "exciting force"

of the "rising action." The "rising action" is itself initiated in Cassius' subtle persuasion of Brutus. Scene iii advances the "rising action" by showing the progress of the conspiracy. Here, too, Shakespeare symbolizes by the confusion in external nature the civil and moral disorder of the times. (Cf. "Macbeth," Act II, scene iv.) Act II of "Julius Cæsar" develops the definite formation and partial execution of the plot to assassinate Cæsar. Scene i shows the conspirators gathered in Brutus' orchard to determine the details of the plot. Scene ii creates suspense at first by Cæsar's refusal to go to the Capitol, but in the end advances the "rising action" by Cæsar's change of mind under the influence of the mocking speeches of Decius. Scenes iii and iv, while apparently suspending the action of the play, really heighten the effect of the great scene of the assassination, which opens the next act. These scenes serve also the mechanical purpose of allowing a lapse of time during which the Senate convenes, and scene iv gives valuable insight into Portia's character. Act III continues the "rising action" to the turning point in the second scene. Scene i presents the assassination. Compare the delay in this scene before the moment of final action with the long suspense of the trial scene in "The Merchant of Venice." Scene ii shows that, though Cæsar's body lies dead, the conspirators have yet to reckon with his spirit, revealed in the feeling of the mob. The speech of Antony, which so speedily undoes the work of Brutus, is the turning point of the play. The sympathetic response of the populace to Antony's appeal shows the tide of feeling setting against the conspirators and initiates the "falling action." Scene iii shows the hurried movement of the "falling action" in the unreasoning fury of the Roman mob. Acts IV and V now bring the "falling action" by rapid stages to the "catastrophe" of the play, the defeat and death of the conspirators. With Act IV, scene i, the characters of the opposition come into prominence. We see them dividing the threefold world among themselves and plotting the ruin of the conspirators. Scenes ii and iii emphasize the hopelessness of the conspirators' cause by bringing out

the subjection of the practical politician Cassius to the idealistic philosopher Brutus. At the same time, by bringing out in scene iii the noblest traits of Brutus, Shakespeare keeps up our sympathy for him, despite his mistakes and failure. The appearance of the ghost also foreshadows the triumph of the spirit of Cæsar. Act V works out the "catastrophe" through the quick succession of battle scenes. (Compare Act V of "Macbeth.") It is well to have pupils recite Shakespeare's account of the battle of Philippi for a clear understanding of the events leading to the suicides of Cassius and Brutus.

Enumerate Brutus' mistakes in judgment and explain their effect upon the action of the play. (Acts II–IV.)

The following questions may arouse interesting class debates:

1. Is the play rightly named? (See p. 10, and p. 17, note.)
2. Could the conspiracy have succeeded, had the advice of Cassius rather than that of Brutus been followed? (See pp. 17, 20, 22, 24–26, 184.)

The Characters. What aspect of Cæsar does Shakespeare emphasize in the first part of the play? (See Act I, scenes ii, iii; Act II, scene ii; Act III, scene i; also pp. 10–17.) How does this portrait compare with the facts of history? (See pp. 18–23, 175–177, 185–190; also Froude's "Cæsar"; Fowler's "Julius Cæsar and the Foundation of the Roman Imperial System"; Oman's "Seven Roman Statesmen of the Later Republic.") Are Brutus and Cassius actuated by the same motives in joining the conspiracy? (See pp. 31–33; also Dowden's "Shakspere," pp. 251–252.) Is Antony's devotion to Cæsar entirely disinterested? What traits of Antony make him victorious in the struggle against the conspirators? (See Act III, scene ii; Act IV, scene i; Act V, scenes i, iv.) Is the developed character in "Antony and Cleopatra" suggested by the Antony of "Julius Cæsar"? (See Introduction, p. 35.) With whom do you sympathize, Antony or Brutus? With which of these characters does Shakespeare intend you to sympathize? Does the slightly sketched Octavius prefigure what you know of the

emperor Augustus? (See Introduction to "Antony and Cleopatra," Ginn edition.) Is Brutus a good or a bad character? If Antony's speech about Brutus (p. 174) is true, why was the latter's life a tragedy? Was it in any way a success? (See p. 172.) Have you known men like Brutus? like Cassius? like Antony? What traits has Portia in common with other Roman matrons; for instance, the mother of the Gracchi, or Volumnia in "Coriolanus"? (See Act II, scene i; Act IV, scene iii; also pp. 33–34; Introduction to "Coriolanus," Ginn edition.) Would the omission of the character of Lucius be a loss to the play? (See p. 150, note; also Woodbridge's "The Drama, its Law and its Technique," pp. 125–126; and Moulton's "Shakespeare as a Dramatic Artist," pp. 173–174.) What part is played by the Roman populace? (See Act I, scene ii; Act III, scenes ii, iii; also pp. 36–37, 175–181.)

The following subjects are suitable for short themes:

1. A comparison of Brutus and Cassius.
2. An ideal Roman matron.
3. A typical Roman demagogue.
4. The Roman populace.

Construction and Style. What reasons have led critics to give "Julius Cæsar" an earlier place in the order of Shakespeare's plays than was formerly given? (See pp. 4–8.) How closely does Shakespeare follow historical sources for his drama? (See pp. 8–10, and compare text with extracts from Plutarch given in footnotes throughout the play.) Are the speeches of Antony and Brutus in the Forum scene in keeping with their characters? Antony's oration has been acted by students in a deaf-mute college as a shadow pantomime. Could such a representation be given of Brutus' speech? What are the qualities in Antony's oration that offset so successfully the effect of Brutus' speech? (See Dowden's "Shakspere," pp. 267–268; also Ransome's "Short Studies in Shakespeare's Plots.") Why does Shakespeare use prose in parts of Act I, scenes i, ii, and Act III, scene ii? (See the Study of "Macbeth," under Construction and Style.)

Explain "trophies" (p. 43, line 14); "vulgar" (p. 44, line 1); "merely" (p. 47, line 3); "his" (p. 51, line 5); "Colossus" (p. 52, line 7); "conceited" (p. 71, line 13); "general" (p. 72, line 12); "condition" (p. 86, line 17); "mortified spirit" (p. 90, line 7); "unshaked of motion" (p. 105, line 19); "thorough" (p. 109, line 18); "censure" (p. 117, line 16); "wit" (p. 126, line 27); "indirection" (p. 141, line 3); "stomachs" (p. 157, line 13). Add to this list words and expressions which it is important to remember because Shakespeare used them frequently in a sense not modern. Note particularly those which are misleading because their meaning seems to be clear. Point out the most poetic passages in each act; the most beautiful lines.

The following special topics may be discussed:

1. Shakespeare's use of dramatic irony. (See pp. 15–16, 105, note.)
2. Shakespeare's knowledge of oratory as shown in the Forum scene.
3. Shakespeare's purpose in bringing out Cæsar's weaknesses. (See pp. 10–17; also Dowden's "Shakspere," pp. 253–256, and Brandes' "William Shakespeare," p. 307.)

Shakespeare's Life and Work. For a general treatment, see Life and Work under the Study of "Macbeth." What literary activity of the Renaissance movement in England placed within Shakespeare's reach an English translation of Plutarch? At what period of his life did the dramatist write "Julius Cæsar"? What circumstances of this period may have inclined Shakespeare towards writing a play based upon political revolt? (See Brandes' "William Shakespeare," pp. 304–305.) Judging from the plays you have read, do you consider Shakespeare aristocratic or democratic in his sympathies? (See Introduction to "Coriolanus," Ginn edition; also Brandes' "William Shakespeare," pp. 109–112. Consult Bagehot's Shakespeare the Man in "Literary Studies.")

TWELFTH NIGHT

Introduction. For general suggestions as to methods of studying Shakespeare, see Introduction to the Study of "Macbeth." "Twelfth Night" is perhaps the brightest and merriest of all Shakespeare's comedies. The pupils should get into the spirit of it, abandoning themselves with Shakespeare himself to fun and frolic. The teacher may furnish necessary explanations in connection with the reading aloud of the first three scenes. By the time this has been done the pupil's own interest in the plot and in the fun of the comic characters should make further study of the notes a pleasure. Some of the scenes should be acted in class, if possible, especially Act II, scenes iii, v.

In respect to characters and situation, "Twelfth Night" constantly suggests "As You Like It" and "The Merchant of Venice." Pupils will also enjoy reading, for a description of the old English celebration of Twelfth Night, the sketches of an English Christmas in Irving's "Sketch Book."

The Setting. The background of this play is not so clearly defined as that of "As You Like It" or that of "The Merchant of Venice." It is merely some part of "Illyria." Some of the characters are Italian in name, while others are just as plainly English. The apparent incongruities are all covered, however, by the careless, jolly spirit indicated in the title. The celebration of Twelfth Night was marked by an absence of decorum; moreover, the secondary title, "What You Will," suggests that the dramatist is allowing himself unusual license. (See Introduction, pp. 26–28.) What seems to be Shakespeare's attitude toward the Puritan movement? Can you explain it? (See Introduction, p. 5; p. 90, note; Brandes' "William Shakespeare," pp. 231–232.)

The following subjects may be used for short talks or themes:

1. Twelfth Night and its celebration. (See Introduction, p. 26; also Brandes' "William Shakespeare," p. 234; Ulrici's "Shakespeare's Dramatic Art," Vol. II, p. 5; Knight's "Pictorial Shakspere," Vol. II of "Comedies," pp. 183 ff.; Verplanck's "Illustrated Shakespeare," Vol. II of "Twelfth Night," p. 6.)

2. The place and the occasion of the first presentation of Shakespeare's "Twelfth Night." (See Introduction, pp. 3–4, also Knight's "Pictorial Shakspere," Vol. II of "Comedies," pp. 183 ff.; see also description of Middle Temple Hall in Hawthorne's "English Note-Books." In this connection the class may be interested to know that "Twelfth Night" was presented in the still well-preserved Middle Temple Hall as a part of the coronation festivities of the late King Edward VII.

3. Puritan opposition to the drama. (See Introduction, pp. 4–5; Green's "Short History of the English People," p. 527; Brandes' "William Shakespeare," pp. 99–100.)

The Story and the Incidents. The main plot of "Twelfth Night" is made up of a double love complication based upon the familiar device of mistaken identity. This is further complicated by the comic underplot, the action of which consists in working out the practical jokes upon Malvolio and Sir Andrew. The connecting link between the two groups of characters is Viola in her capacity as the Duke's messenger. The dramatic structure may be analyzed in part as follows: Act I, scene i, strikes the keynote of love and music that dominates the play. Scene ii gives the exposition of circumstances necessary to explain Viola's disguise, on which the main action depends. Scene iii introduces the characters of the underplot and prepares for the jealousy of Sir Andrew, which culminates in the important scene of the duel. Scenes iv and v initiate the "rising action" or "entanglement" of the play by letting us into the secret of the crossed loves of Viola and Olivia. Acts II and III advance the "rising action" of both main and underplot to the turning point in Act III, scene v, where the mistake in the identity of Viola and Sebastian is made clear. Acts IV and V merely work out the disentanglement to its happy solution. For examples of more complete plot analysis by acts and scenes, see "Macbeth" and "Julius Cæsar."

Pupils may be interested in discussing the following matters:

1. Point out various sources of comic interest in the play, as, the mistaken identity, carousing, practical joking, general good feeling, happy endings, satire, etc.

2. In what other plays is there a combination of poetic and farcical scenes? Compare, for instance, "A Midsummer Night's Dream."

3. Do you approve the usual farcical treatment of the duel scene on the stage, in which Viola is made to run from Sir Andrew? (See note to this scene in Furness's "New Variorum Edition.")

The Characters. Do you agree with Hudson's remark (Introduction, p. 10), that "the characters of this play are generally less interesting in themselves than some we meet with elsewhere in the poet's works"? Justify your answer from your study of the text. Why in the acting of "Twelfth Night" is the part of Malvolio assigned to the "star" of the company? (See pp. 12–15.) Is Malvolio a natural character, that is, do you know people like him? What does Shakespeare satirize in Malvolio? Show from his own speeches that Orsino was not really in love with Olivia. (See also pp. 20–21 of Introduction.) Is Olivia unwomanly in her revelation of herself to the Duke's messenger? (See pp. 17–19 of the Introduction.) Compare Olivia and Portia as mistresses of their households. Is Viola as much at ease in her disguise as Rosalind or Portia? Why does she not treat the proffered love of Olivia as Rosalind treats that of Phebe? Does she forget her part in her fear of the duel? How does she compare with Rosalind and Portia in wit? in tenderness of feeling? (See pp. 22–24; Mrs. Jameson's "Characteristics of Women"; Brandes' "William Shakespeare," p. 234.) Which traits of Sir Toby justify critics in calling him typically English? Does he remind you of any other comic character of Shakespeare's? (See Introduction, p. 10.) Does Sir Andrew suggest any other character of Shakespeare's? (See p. 11.) How does Maria compare with other waiting women in Shakespeare's plays, — with Nerissa, for example? What accomplishment of Feste's distinguishes him from Touchstone and Launcelot Gobbo? (See Introduction, pp. 15–16; and Brandes' "William Shakespeare," p. 236.) What characters seem to you to be the most original to the play? Is the number large?

The following topics may be discussed:

1. The different types of humor in the play.

2. Comparison of Viola with Rosalind. (In addition to references given above, see Lady Martin's "Some of Shakespeare's Female Characters," p. 263.)

3. A comparison of Touchstone and Feste.

4. Some physical and mental conventions of Shakespeare's regarding men, as Sir Toby, Falstaff, Sir Andrew, Malvolio. Compare Cæsar's

> Let me have men about me that are fat,
> Sleek-headed men, and such as sleep o' nights:
> Yond Cassius has a lean and hungry look;
> He thinks too much: such men are dangerous.
>
> "Julius Cæsar," I, ii.

Construction and Style. Note the dramatic contrasts secured by grouping the characters into the poetic and refined and the comic and vulgar character groups of the play. What character serves as a connecting link between the groups, unifying the action of the play? In this connection note also the changes from verse to prose. How do you account for them? (See Construction and Style in the Study of "Macbeth.") Observe also with what care Shakespeare varies his scenes between these different groups. What peculiar charm of style does Hudson discern in "Twelfth Night"? (See pp. 8–9.) The spirit of music and song which prevails throughout the play is in keeping with the atmosphere of "Twelfth Night," as is also the epilogue sung by the clown, whom Shakespeare, with the instinct of genius, leaves alone upon the stage, as a fitting conclusion to this merry drama.

Explain "element" (p. 31, line 1); "perchance" (p. 32, line 3); "allow" (p. 34, line 13); "but" (p. 41, line 14); "comptible" (p. 50, line 2); "round" (p. 63, line 12); "possess" (p. 65, line 15); "silly sooth" (p. 69, line 14); "strange, stout" (p. 80, line 18); "more matter for a May morning" (p. 101, line 10); "go to" (p. 111, line 4) in its various meanings; "deceivable" (p. 121, line 1). Add to this list words and expressions which it is important to remember because, as

you learn from the footnotes or elsewhere, Shakespeare uses them frequently in a sense not modern. Note particularly those which are misleading because their meaning seems to be clear. Point out the most poetic passages in each act; the most beautiful lines.

The following special topics may be discussed or used as theme topics:

1. The sources of the plot and Shakespeare's additions to them. How are they adapted to the play? (See pp. 6–8; and for reproduction of originals, see Furness's "New Variorum Edition," pp. 326–377.)

2. Some fine passages in the play. How are these characteristic of the speakers?

3. The songs in "Twelfth Night." (See footnotes in Furness's "New Variorum Edition"; also pp. 322–323 of the same.)

Shakespeare's Life and Work. For general questions on Shakespeare's life, see Life and Work in the Study of "Macbeth." By what external and internal evidence is the date of composition of "Twelfth Night" fixed? In what period of Shakespeare's life does this place "Twelfth Night"? (See Life and Work in the Study of "Macbeth.") What mood of the poet finds expression in it? (See Introduction, p. 28.)

The following subjects may be discussed in class:

1. Should the advice given by the Duke at the bottom of page 68 be understood as based upon Shakespeare's personal experience? (See Furness's "New Variorum Edition," pp. 138–140, note.)

2. Shakespeare's attitude towards Puritanism. (See Introduction, p. 5; also Brandes' "William Shakespeare," pp. 231–232.)

KING HENRY THE FIFTH

Introduction. For a general method of studying Shakespeare, see Introduction to the Study of "Macbeth." Shakespeare's English historical plays, however, and more especially "Henry V," are so different in their conception and execution from his other dramas that they demand a modified treatment.

In "Henry V" the interest centers in patriotism. Everything else is subordinated to the thought of England's glory. In "Julius Cæsar" and "Macbeth" there is a dramatic conflict of forces. Our interest centers in the spiritual conflict working out in Brutus and Macbeth. There is nothing of this kind in "Henry V." It is true that the king dominates the play throughout, but he dominates it by virtue of his typifying the popular conception of the national hero. Good stage representations of the play, like that of the late Mr. Mansfield, show the whole to be a splendid emblazoning of the heroic, or one man, ideal (now obsolete in politics), — with the fine central figure of Henry surrounded by a galaxy of lesser heroes, both noble and lowborn.

Hence it is necessary to have an understanding of the historical setting in order to appreciate the exalted mood of the play. This study of the setting would far better come through Shakespeare himself. Ulrici well says: "'Henry V' may be regarded as the directly succeeding third act of the great historical drama of five acts beginning with 'Richard II' and ending with 'Richard III.'" If possible, then, the study of "Henry V" should be preceded by the reading of "Richard II" and "Henry IV," and followed by the reading of "Henry VI" and "Richard III." If this cannot be done, summaries of these plays, especially "Henry VI," may be given. In classes where English history has been studied previous to the taking up of "Henry V," it will be a simple matter to review the historical events which form the background of the plays. "Henry IV," at any rate, ought to be read in order to get the rounded character of Henry V as prince and king. It may be interesting to the pupils to know that the three-hundredth anniversary of Shakespeare's birth was celebrated in Weimar by the performance of the whole cycle of historical plays.

Pupils should commit to memory for oral recitation some of the poetic passages cited on page 34.

To compare Shakespeare with the facts of history one may read sections covering the historical dramas in Green's "Short

History of the English People" or in any good school history of England. Michael Drayton's spirited "Ballad of Agincourt" may be read aloud in class.

The Setting. Throughout Shakespeare's "Henry V" the action moves in the limited, definite world of fact. Compare it, or any of the historical plays, with "A Midsummer Night's Dream," which is the very antithesis to "Henry V," or with those dramas whose action crosses so easily from the actual into the shadowy world of spirits, "Hamlet" and "Macbeth." Of this play Dowden says ("Shakspere, His Mind and Art," p. 147), "The world represented is the limited world of the practicable"; and again (ibid., p. 189), "The central element in the character of Henry V is his noble realization of fact"; and once again (ibid., p. 186), speaking of the historical plays, "These plays are, as Schlegel has said, a 'mirror for kings,' and the characters of these plays all lead up to Henry V, the man framed for the most noble and joyous mastery of things."

Hence in order to be at home in this world of fact, of action, we must know the circumstances of the struggle between France and England, of Henry IV's accession to the throne, of Henry V's desire for foreign conquest.

The following subjects for themes will help in the developing of a grasp of the historical background:

1. The first half of the Hundred Years' War.
2. The second half of the Hundred Years' War.
3. Methods of warfare in the fifteenth century.
4. The English claim to the throne of France. (See pp. 6–7; also Green's "Short History of the English People," p. 267.)
5. The French campaigns of Henry V. (See pp. 7–9; also Green's "Short History of the English People," pp. 267–270.)
6. The battle of Agincourt. (See Act IV; Green's "Short History of the English People," pp. 268.)
7. Henry's real purpose in reopening the war with France. (See p. 6.)

The Story and the Incidents. How do the limitations of Shakespeare's subject matter in "Henry V" affect the

dramatic value of the play? (See Introduction, pp. 6–10; also Ulrici's "Shakespeare's Dramatic Art," Vol. II, p. 257.) Note that instead of a short opening scene which strikes the keynote of the play, as in "Macbeth" and "Julius Cæsar," we have in the choruses that introduce the acts a recurrence again and again to the dominant key of a "jubilant patriotism." This gives to "Henry V" the effect of being more lyrical than dramatic. (See Introduction, p. 34.) Although no such careful dramatic analysis is possible as in the plots of "Macbeth" and "Julius Cæsar," we have in the praises of Ely and Canterbury in Act I, scene i, a foreshadowing of the glorification of Henry as the national hero; in the demands of the French ambassadors, Act I, scene ii, and in the necessity of diverting the people's minds from the civil broils set forth in Act II, scene i, the "exciting force" of the war which is the theater for the king's display of patriotism; in the battle scenes of Acts III and IV a "rising action" developed to a kind of turning point in the battle of Agincourt (Act IV), and ending in the happy solution of the international marriage in Act V. What gives a sense of unity to all the scenes of the play? (See Introduction, pp. 9–10.) Why does not Shakespeare keep the promise of the Epilogue, in "Henry IV," to continue the story with Sir John Falstaff in it? (See Introduction, pp. 10–12.) What dramatic value have the characters of Pistol, Bardolph, and Corporal Nym? (See Introduction, p. 12.) Do you consider Act III, scene iv, "ridiculous," as Warburton declares? Would you, as one editor has done, omit it altogether? Give reasons for your answer.

The following questions will give rise to short talks in class:

1. Have you heard or read of other generals or rulers who mingled with the common people without revealing their identity? Compare legends about Napoleon, and the night adventures of Harun-al-Rashid in the "Arabian Nights."

2. Of what other comical familiarity between a king and his subject does Henry V's exchange of a gage with Williams remind you? Compare the exchange of blows between the Black Knight and Friar Tuck in "Ivanhoe."

The Characters. The characters of the play are all grouped in some relation to the dominating personality of the king. Dowden says ("Shakspere, His Mind and Art," p. 186): "The unmistakable enthusiasm of Shakespeare about his Henry V has induced critics to believe that in him we find his ideal of manhood. He must certainly be regarded as Shakespeare's ideal of manhood in the sense of practical achievement." Do you agree with this judgment? Support your answer with evidence from the text. Compare Ruskin's dictum ("Sesame and Lilies," § 56): "There is not one entirely heroic figure in all his plays, except the slight sketch of Henry the Fifth, exaggerated for the purposes of the stage; and the still slighter Valentine in 'The Two Gentlemen of Verona.'" What other types of manhood in other plays might also be cited as possible ideals of Shakespeare's? For instance, consider Brutus in "Julius Cæsar," and Antonio in "The Merchant of Venice." Can we reconcile the Henry, Prince of Wales, in "Henry IV" with the developed character in "Henry V"? (See Introduction, pp. 16–22; also Dowden's "Shakspere, His Mind and Art," pp. 186–189.) Illustrate from the text Hudson's declaration that the character of Henry V "may almost be said to consist of piety, honesty, and modesty." (See Introduction, p. 22.) Should any exception be made to this statement? (See Introduction, pp. 24–25.) Is there anything personal in Henry's wrath against Scroop, Grey, and Cambridge? (See Introduction, pp. 17–18; also Dowden's "Shakspere, His Mind and Art," pp. 194–195.) Compare Shakespeare's delineation of national characteristics in Fluellen, Jamy, and Macmorris, with his portrayal of national weaknesses in Portia's suitors. Has he any other than a comic purpose in creating the Welsh, Scotch, and Irish characters? (See Introduction, p. 14; also Brandes' "William Shakespeare," p. 207.) What traits of Henry are brought out in his wooing of Catharine? Are the traits of Fluellen, Jamy, and Macmorris observable in representatives of their respective nationalities to-day either in life or in fiction? Can you name any other great national heroes whose characters resemble that of Henry V?

The following subjects are suitable for short themes or discussions:

1. The influence of the court of Henry IV in molding the character of Henry V. (See Introduction, pp. 10–19.)

2. Henry and Falstaff. (Read the Falstaff scenes of "Henry IV," and see Introduction, pp. 19–22.)

3. A comparison of Henry the Prince with Henry the King. (In connection with this, Henry's dramatic repudiation of Falstaff, "Henry IV," Part II, Act V, scene v, should be read aloud; or, better still, the whole scene should be acted in class.)

4. A comparison of Henry the man with Henry the king. (See Introduction, pp. 26–30, and quote from the text.)

5. The religion of Henry V. (See Introduction, pp. 30–32, and study Henry's spirit throughout the play, especially in the battle scenes.)

6. Are the French people caricatured? (See Introduction, pp. 35–36.)

Construction and Style. "Henry V," says Brandes in his "William Shakespeare" (p. 204), "is a National Anthem in five acts." What peculiarities of construction and style justify such a statement? (See Introduction, p. 9.) Note the contrast in tone gained by presenting alternately scenes from the French camp and scenes from the English camp. What effect is produced by the numerous scenes of Act IV? Compare the scenes of the fifth acts of "Julius Cæsar" and "Macbeth." Study the eloquence and lyric beauty of the choruses. Why does the historical background of "Henry IV" admit of more dramatic treatment than that of "Henry V"?

Explain "lazars" (p. 40, line 11); "hydra-headed wilfulness" (p. 41, line 3); "giddy neighbor" (p. 50, line 8); "waxen epitaph" (p. 53, line 26); "quick" (p. 68, line 13); "bolted" (p. 71, line 1); "to" (p. 83, note 5); "bravely" (p. 132, line 2); "raught" (p. 140, line 4); "nice" (p. 166, last line). Add to this list words and expressions which it is important to remember because Shakespeare uses them frequently in a sense not modern. Note particularly those which are misleading because their meaning seems to be clear.

Pupils may discuss the following topics:

1. The sources of the plot. (See Introduction, p. 6.)
2. Shakespeare's handling of his raw material.
3. The value of the additions made in the first folio edition of the play.
4. The value of the scraps of French in Act IV, scene v. (See note on p. 138; also Brandes' "William Shakespeare," p. 206.)
5. Fine lines and passages. What is the dominant idea in each of Henry's speeches? Analyze in particular that beginning "Upon the King," and compare its purpose with that of the speech at the storming of Harfleur, the reply to the French heralds, and the exhortation to Westmoreland.

Shakespeare's Life and Work. To what period of Shakespeare's life does "Henry V" belong? (See Life and Work in the Study of "Macbeth.") With the place of what similar plays in modern life may the place occupied by English historical plays in the reign of Elizabeth be compared? (See Woodbridge's "The Drama, Its Law and Its Technique," p. 18.) How can we account for the vogue of historical plays in the reign of Elizabeth? Can Shakespeare's undue prejudice against the French be excused? (See pp. 34–36 of the Introduction; also Brandes' "William Shakespeare," p. 206.) What deduction as to Shakespeare's literary habits may be made from the various texts of "Henry V"? (See Introduction, pp. 3–5.)

THE MERCHANT OF VENICE

Introduction. For general suggestions about methods of studying Shakespeare, see Introduction to the Study of "Macbeth." "The Merchant of Venice" is commonly considered the most perfect example of romantic comedy. (See pp. 77–78.) For this reason it well repays careful study. As much as possible of it should be acted in class, and numerous selections from its poetic passages should be committed to memory.

The first line suggests the atmosphere that is to prevail throughout a large part of the play. Why was Antonio sad? In the opening speeches the attention of pupils should be

directed to the vividness and picturesqueness of the language. The three scenes of the first act, which introduce the two main stories of the plot, should be read aloud in class, the several parts being assigned to different pupils. This done, the pupils should be interested sufficiently to find study of the notes a help rather than a task.

For comparison, pupils may read Scott's "Ivanhoe," Shakespeare's "Twelfth Night," "As You Like It," and "Much Ado About Nothing."

The Setting. The excellence of "The Merchant of Venice" in other respects is well maintained in the richness and beauty of its setting. Pupils should point out the touches by which Shakespeare suggests the greatness of Venice when that city was mistress of the commercial world; those by which he makes us feel the soft charm of the Italian climate. For descriptions of costume and scenery, see Furness's "New Variorum Edition," pages 387–394.

These subjects may be used for short talks or themes:

1. What do you know, from the play, of the charm, the history, and the government of Venice?
2. Does this accord with the facts of geography and history?
3. Describe Belmont, and Portia's dwelling.

The Story and the Incidents. Commentators have assumed as the theme of this play such varied ideas as friendship, justice, avarice, property rights, revenge. One should not carry such inquiries too far. Perhaps Shakespeare had no definite moral theme, and this divided opinion may be only a tribute to the artistic proportion in the character development of the drama. (See Introduction, pp. 54–56.) The fact that "The Merchant of Venice" is classed among the comedies would tend to support this opinion. It is not a pure comedy, however, for the suspense of the bond story overshadows the brighter scenes of four acts of the play. There is something tragic in the figure of Shylock. Perhaps in his case Shakespeare intended to show that revenge may overreach itself, as ambition does in the case

of "Macbeth." Note that Shylock's overthrow comes by the letter of the law, on which he has taken his stand against Antonio. (See the section on Nemesis in Shakespeare in Moulton's "Shakespeare as a Dramatic Artist," pp. 43–51.)

The plot of "The Merchant of Venice" is one of the best in Shakespeare's plays. Its type is that of parallel actions, namely the bond and the casket stories, connected by the link action of the underplots, namely the Jessica and the ring stories. Compare the plot structure of Dickens's "Tale of Two Cities." Note that the "complicating" or "exciting force" of the "rising action" or "entanglement" becomes the "resolving force" that works out the "entanglement" to a happy solution; that is, Portia is the cause of the making of the bond, and at the same time the means of freeing Antonio. Note also that the climax of the casket story, Bassanio's choice, is the turning point of the play, and that this scene (Act III, scene ii) is the mechanical center of the play as well as the dramatic center, and consequently is finely elaborated. Compare it with the scenes in which the other suitors make their choice, with the banquet scene of "Macbeth" and with the Forum scene of "Julius Cæsar." In this scene every one of the four stories is brought in, "dovetailed," to use Moulton's expression. (See Moulton's "Shakespeare as a Dramatic Artist," pp. 58–89.) For general method of analysis by act and scene, see The Story and the Incidents in "Macbeth," and "Julius Cæsar." Special attention should be given to the structure of Act II, in which the rapid action of the five scenes developing the Jessica story creates the illusion of extended passage of time necessary for the three months before the bond expires. This illusion is strengthened by having only one brief scene from the bond story in all the act. "The Merchant of Venice" is sometimes played without the fifth act. Is this act a dramatic blunder on Shakespeare's part? (See Ulrici's "Shakespeare's Dramatic Art," p. 27.) Let pupils trace the connection between the inscriptions on the caskets and their contents. Let them follow the growing misfortunes of Antonio from the first hint of loss to the final accumulation of disasters.

The following topics may be discussed:

1. Did Shylock start the rumors of Antonio's losses? (See Introduction, p. 75.)

2. Did Portia save Antonio's life by quibbling? (See "Law in the trial scene," Furness's "New Variorum Edition," pp. 403–420.)

The Characters. What are the good traits of Antonio? of Bassanio? Can Antonio's treatment of Shylock be excused? (See p. 60.) Does Bassanio seem worthy of Portia? (See p. 69.) For what qualities does Mrs. Jameson class Portia among Shakespeare's women of intellect? How does Portia compare in this respect with other women in the same group? Prove from the text that she is not wanting in emotional qualities. What is the strongest actuating motive in Shylock's plot against Antonio? (See pp. 74–76.) Do you feel that Shakespeare intended that you should sympathize with Shylock? (See p. 76.) Cite examples from other plays of Shakespeare of strong friendship between two men. What relation do the characters of Gratiano and Nerissa bear to those of Bassanio and Portia respectively? What influence upon our feeling towards Shylock is produced by Jessica? What kind of temperament has Lorenzo? Of what other Shakespearean lover does he remind you? (Compare "Twelfth Night.") What is the value of the character of Launcelot Gobbo to the play? (See pp. 62–63; Ulrici's "Shakespeare's Dramatic Art," Vol. II, pp. 127–128.) Bring out the oriental traits in the Prince of Morocco; the Spanish traits in the Prince of Aragon.

The following subjects are suitable for short themes or discussions:

1. Shylock and Isaac of York. (Compare "Ivanhoe," and see "Jews in England," Furness's "New Variorum Edition," pp. 395–399.)

2. Changes in the acting of the part of Shylock. (See Brandes' "William Shakespeare," p. 164; Ulrici's "Shakespeare's Dramatic Art," Vol. II, p. 126; the Appendix to Furness's "New Variorum Edition.")

3. Was Bassanio a fortune hunter?

4. Antonio and Bassanio. (Compare David and Jonathan.)
5. Did Portia give Bassanio a hint? (See Furness's "New Variorum Edition," pp. 141–142.)
6. Is Jessica an unworthy character?

Construction and Style. Reference has already been made to the device by which Shakespeare gives the impression that time is passing. This is only one of many evidences of dramatic skill in this wonderful drama. Note, for instance, how effectively the light and dark threads of the plot are interwoven. In Act I the two scenes which initiate the action of the bond story are separated by the merry dialogue between Portia and Nerissa concerning the former's suitors. Fast upon the heels of Bassanio's rapture in the turning point comes the letter announcing the disasters of Antonio. Just before the long suspense of the trial scene is the bright scene of merry nonsense in Portia's garden; and after the trial scene, lest the play leave too dark an impression, is the lovely fifth act overflowing with poetry and moonlight. Why does Shakespeare use prose in Act I, scene ii; Act II, scene ii; and Act III, scenes i, v? (See Construction and Style in the Study of "Macbeth.") Numerous passages in "The Merchant of Venice" offer excellent opportunities for paraphrases; for example, Gratiano's speech, pages 84–85; Bassanio's, pages 87–88; Portia's, page 89, lines 11–18; Bassanio's, pages 112–113; Gratiano's, page 113; the soliloquy of Morocco, pages 122–123; of Aragon, pages 128–129; Portia's speeches, pages 137–140; Bassanio's, pages 141–144, Lorenzo's, pages 184–186. In some of these passages Shakespeare reaches heights of poetic inspiration seldom equaled. These should be learned and recited before the class, their effect noted, and then analyzed. For instance, the line

How sweet the moonlight sleeps upon this bank!

produces an instantaneous effect. Analyzing it, we note the smoothness of the rhythm, the alliteration and assonance in the words "sweet" and "sleeps," and, above all, the force of the metaphor in the word "sleeps." Have pupils substitute such

a word as "lies" or "shines" to see how evident is the loss in poetic effect.

Explain "want-wit" (p. 80, line 3); "Nestor" (p. 82, line 21); "prodigal" (p. 86, line 7, and p. 117, line 6); "prest" (p. 87, line 19); "Jasons" (p. 88, line 10); "Sibylla" (p. 93, line 10); "sensible" (p. 127, line 21); "approve" (p. 141, line 13); "confound" (p. 150, line 2); "commodity" (p. 153, line 10); "patines" (p. 185, line 4); "Orpheus" (p. 186, line 9); "Endymion" (p. 188, line 3). Add to this list words and expressions which it is important to remember because Shakespeare uses them frequently in a sense not modern. Note particularly those which are misleading because their meaning seems to be clear. Point out the most poetic passages in each act; the most beautiful lines.

The following are good topics for discussion:

1. Is the play rightly named? (See p. 58.)
2. The sources of the plot. (See pp. 48–54; also the reproductions in Furness's "New Variorum Edition.")
3. Shakespeare's manipulation of his raw materials. (See Introduction, pp. 48–54; also Moulton's "Shakespeare as a Dramatic Artist," pp. 43–89.)

Shakespeare's Life and Work. What circumstances probably influenced Shakespeare to take up dramatic work? (See pp. 38–39; also references under Life and Work in the Study of "Macbeth.") Enumerate some of the contemporary notices of Shakespeare given on pages 39–40, 44–45. To what period of Shakespeare's life does "The Merchant of Venice" belong? (See pp. 47–48; also references under Life and Work in the Study of "Macbeth.")

The following topics may be worth discussing:

1. Did Shakespeare visit Italy? (See Brandes' "William Shakespeare," pp. 113–118.)
2. Shakespeare's connection with the theater. (See pp. 39–41, 43–44.)
3. Shakespeare's relation to music. (See Brandes' "William Shakespeare," pp. 168–169.)

A MIDSUMMER NIGHT'S DREAM

Introduction. For the general method of studying Shakespeare see Introduction to the Study of "Macbeth." "A Midsummer Night's Dream" is unique among the dramas of Shakespeare. We cannot apply to it the usual laws of dramatic criticism. (See Introduction, pp. 21–22.) It is throughout a drama of enchantment and dreamland, as the title suggests. (See Introduction, pp. 7–9; also the Preface to Furness's "New Variorum Edition.") It is hoped, therefore, that the pupils will enjoy it as they enjoyed the fairy tales of their childhood, taking the moonlit fairy world of the forest near Athens as they took the enchanted forest of "The Sleeping Beauty," without questioning the strange and fantastic events too closely.

The class may well act the scenes of the "Pyramus and Thisbe" interlude, and, if time permits, the comic scenes of the bewilderment caused by the love enchantment should be read aloud.

Several of the most exquisite specimens of Shakespeare's poetic fancy occur in this play, particularly in the fairy speeches. Pupils should memorize some of these for oral recitation.

Shakespeare's "Tempest" offers an interesting comparison to "A Midsummer Night's Dream," as do Drayton's "Nymphidia" and Milton's "L'Allegro" (lines 100–117).

The Setting. This is the one play of Shakespeare's in which the paramount interest seems to be in the setting rather than in the events or the characters. Not only is the spirit of it that of a dream, but of a dream dominated by the tricksy sprites of elfland. "The Tempest" is also a drama of enchantment, but there the enchanted island is ruled over by a wise and beneficent mortal, and the events which take place have their rise in human passions. "As You Like It" breathes of the freedom of forest life, but much is natural and human within the bounds of the Forest of Arden. The teacher may compare "A Midsummer Night's Dream" with other familiar representations of the supernatural, as the fairy world of Grimm's "Fairy Tales"; of

Celtic literature, as seen, for example, in the King Arthur cycle; of Greek mythology as represented, for instance, in Hawthorne's "Wonder-Book"; or of the "Arabian Nights."

The Story and the Incidents. The fantastic setting and the incongruous character groups of "A Midsummer Night's Dream" preclude any consistent dramatic development. As in that other forest drama, "As You Like It," the plot seems to consist of some central incidents around which courses an enveloping tracery of action. The scenes of Act I are laid in Athens and give us the "exciting forces" of the marriage of Theseus and Hippolyta and of the crossed loves of Lysander and Hermia, Demetrius and Helena. But Act III carries us into the forest, and there all is bewitched; the laws that govern human life are no longer in force. (See Introduction, pp. 8, 17–18.) The nearest approach to a climax and turning point is the partial undoing of the love charm, which sets right all the lovers' quarrels, including that of Oberon and Titania. But close analysis of this exquisite fantasy is unprofitable. Our delight in the play is not in its structure or development of plot; it is in the succession of charming scenes and the total impression of beauty. It is interesting to note the daring of Shakespeare's genius in bringing into dramatic contrast such delicate creations as Titania and her fairy servitors, and such clumsy buffoons as Bottom and his associates. In what other plays has Shakespeare introduced notable contrasts of poetical episodes with comic interludes? (Compare "Twelfth Night" and "The Tempest.") Act IV, scene ii, and Act V round out the action by bringing us back to Athens and the world of mortals; but it is only a half-real world, where we are only half awake, — where, indeed, we may sleepily wonder whether we are not dreaming still, whether all life is not a dream.

An interesting class discussion may be based on the following question: Does Shakespeare intend the "Pyramus and Thisbe" interlude as a parody on the actors and the "greenroom" quarrels of the contemporary theatrical world? (See Introduction, p. 20.)

The Characters. The human characters are not so clearly delineated in this play as in other plays of Shakespeare? Why? (See Introduction, pp. 15–20.) In what sense is Lamb's saying true that Shakespeare "invented the fairies"? (See Introduction, p. 7.) Are Theseus and Hippolyta classic conceptions? (See Introduction, p. 18.) Did Shakespeare need to go to the greenroom of the Elizabethan theater to find the original suggestion for Bottom's character? Do you know people like him?

The following subjects are suitable for short themes or discussions:

1. The nature of Shakespeare's fairies. (See Introduction, pp. 9–12; also Dyer's "Folk-lore of Shakespeare," and notes on Dramatis Personae, Furness's "New Variorum Edition.")

2. A comparison of Puck and Ariel. (Read their parts in "A Midsummer Night's Dream" and "The Tempest" respectively, and see Introduction, p. 9.)

Construction and Style. Dowden aptly describes the peculiar charm of "A Midsummer Night's Dream" when he says in his "Shakspere, His Mind and Art" (p. 321): "In 'A Midsummer Night's Dream' Shakspere's humor has enriched itself by coalescing with the fancy. The comic is a mingled web shot through with the beautiful." The union of Bottom and Titania he declares to be symbolic. Point out other illustrations of this mingling of the comic and the beautiful in the play. (See Introduction, pp. 16–18.) Study the metrical forms of the fairy speeches and compare with similar passages in "The Tempest," also with the speeches of the witches in "Macbeth." Explain the use of the prose passages in the play. (See Construction and Style in the Study of "Macbeth.") Compare the dainty fancifulness of Titania with Mercutio's description of Queen Mab in "Romeo and Juliet" (Act I, scene iv). Note the fitness of the names throughout the play. Compare with the names in Drayton's "Nymphidia." The duration of the action has puzzled many critics. (See Preface to Furness's "New Variorum Edition"; also pp. 297–298 of the same.) Why is not this apparent discrepancy in the duration of the action a drawback to the play?

Explain p. 39, line 4; "lode-stars" (p. 31, line 16); "favour" (p. 32, line 2); "square" (p. 40, line 14); "to hear" (p. 46, line 18); "wood" (p. 48, line 8); "wit" (p. 63, line 1); "curst" (p. 77, line 14); "sort" (p. 79, line 17); "admirable" (p. 97, line 8); "hight" (p. 102, line 5). Add to this list words and expressions which it is important to remember because Shakespeare uses them frequently in a sense not modern. Note particularly those which are misleading because their meaning seems to be clear. Point out the most poetic passages in each act; the most beautiful lines.

The following topic may be subdivided among members of the class for discussion: Shakespeare's superior handling of the fairy world as compared with that of his predecessors who wrote of fairies. (See sources of the plot in Furness's "New Variorum Edition," pp. 268–296.) Another topic of interest to members of the class who care for music is Mendelssohn's setting of "A Midsummer Night's Dream."

Shakespeare's Life and Work. To what period of Shakespeare's life does "A Midsummer Night's Dream" belong? (See Life and Work in the Study of "Macbeth.") Note the coincidence of which Hudson speaks on pages 4, 5. What do you think of the supposed personal allusions in the play? (See Introduction, pp. 13–15; also Furness's "New Variorum Edition," pp. 75–91.)

COMUS

Introduction. Before reading the poem the pupil may learn the occasion for writing it from the notes, page 83. He should then read the text and tell the story in his own words. After that, the teacher may call attention to the simplest and most appreciative things said by the critics quoted in the Introduction. Unfavorable criticisms should be lightly passed over at first, or ignored altogether, for the very young pupil will usually attach to them more importance than they deserve or perhaps were intended to have, and will therefore fail to be impressed by the

greatness of the poem. The inspiration of the poet's genius, moral uprightness, and purity should not be lost.

The Introduction, pages xxix, xxx, states the distinction between the masque and the regular drama. Directions are given on page 85 for getting information about the English masque in general. As possibly containing hints that Milton used, the pupil who has access to them may read Ben Jonson's masque, "Pleasure reconciled to Virtue" and John Fletcher's semi-dramatic poem, "The Faithful Shepherdess."

The Setting. The scene of the action is very definitely fixed in Haywood Forest, near Ludlow Castle. (See lines 27–39; Notes, p. 85.) Before what distinguished company and by what actors was the play first presented? What compliments to the auditors are introduced? How does the scene, under the treatment of Milton, expand beyond a narrow locality? (See p. xxxvii.) How do the interests expand beyond the temporary concern of a few persons? (See lines 1–14, 1019–1023.) It seems scarcely possible for Milton to confine himself within narrow limits of space and time. The atmosphere is classic rather than English. (Find evidence of this.)

The Story and the Incidents. From Professor Dowden (p. xxxvii) we derive as the subject The Security of Virtue. (Compare Masson's statement, p. 99.) How is this security proved? What are its sources? Of what usual safeguards is Virtue here deprived? (See lines 188–192, 195–197.) What safeguards remain? (See lines 420, 421, 453, 454, and elsewhere.) Point out the passages where the Lady is assailed (1) by Flattery, (2) by Falsehood, (3) by Sorcery. How is she set free? (See lines 814–826.) Compare the incantation of Comus with that of the witches in Shakespeare's "Macbeth." How is the talk of the two Brothers related to the general plan? What mistake do they make when bursting into Comus's palace? Compare the transformations wrought by Circe (Homer's Odyssey, Book X) with those wrought by Comus (lines 68–77). What do these transformations signify? What is the "divine Philosophy" that the younger Brother finds so charming? (See lines 476–480.)

Is it the same that the fallen spirits discuss in the place of punishment? (See "Paradise Lost," Book II, lines 555–569.) Why does the Lady in her song appeal to Echo? Note the effect of the Echo song upon two very different natures. (See lines 244 ff., 555 ff.) Both admired it — with what difference? Point out evidence of Milton's patriotism in his praise of England.

The Characters. Of the six characters only three are human, but all are mingled in a way to make us forget their essential difference. The spirituality of the Lady is scarcely less positive than that of the goddess Sabrina, and the Brothers are as virtuous as the attendant Spirit himself. What differences, however, may be noted in respect to knowledge? in respect to power? Are the superhuman characters real or allegorical?

What is the origin of Sabrina? (See lines 824–842.) Associated with classical divinities (lines 868–884), is she like them? Why is she chosen for her present service? What do Comus's name and his origin from Bacchus and Circe signify? (See lines 46–58, and note on Comus, p. 88.) Why is he said to have come from Celtic and Iberian fields? Point out the significance of his life in a forest (lines 520, 521); in a palace (stage direction after line 658). In the picture of Comus does Milton rebuke or commend the tendency of the age?

Is the attendant Spirit of the same nature as Sabrina, or is he an actual angel come from heaven? (See lines 1–6.) Does he resemble Shakespeare's Ariel and Puck? (See p. 113.) How does he differ from them? Does he represent the divine Providence alluded to in lines 453–458? How is he disguised? (See line 493.)

Is there a distinct individuality in the Brothers? (See p. xxxvii.) Are they older and younger in their relations to each other? (See p. 97.) Is the elder Brother a "prig"?

What qualities in Lady Alice does the Echo song disclose? Is her fear of being alone excessive? Does it work on her imagination? (See lines 205–209.) What change comes over her as she is lured into the palace of Comus? Is her frigidity

excessive? (See first note, p. 106.) Does her situation allow her to present the most attractive side of her character? Does she disclose strength of purpose?

Construction and Style. What are the divisions of this masque that correspond to the scenes of an ordinary drama? State in a single sentence the content of each division. Are the unities of time, place, and action observed? State the nature of Milton's originality. (See pp. xlvi, xlvii.) Note the quality of his imagination (p. xlv); his use of mythology (p. xxxvi; p. 111). Point out some of the strongest lines of the poem. How do lines 560–562 impress you? What do they mean? (See p. 104.) Explain line 208. Pick out some of the finest similes and metaphors.

What is the meter of the body of the poem? the metrical construction of the lyrical portions? Is it regular? Is it harmonious? Select the lines most noteworthy for their music. Was Milton a musician?

The following may be used as subjects for themes and discussions:

1. A description of Ludlow Castle.
2. Hostility to the drama in Milton's time.
3. Would "Comus" make an effective school or college play?
4. Does a reading of "Comus" make Milton's personality more attractive to you?

Milton's Life and Work. See the Study of "Lycidas" in Group V.

GROUP IV

NARRATIVE AND DESCRIPTIVE PROSE

EXCLUSIVE OF THE NOVEL

THE PILGRIM'S PROGRESS

Introduction. It is desirable that the student should be taught not only the significance of Bunyan's great work by itself, but also its related significance to other famous allegories. To this end two other very great allegories may be read in part, particularly that portion of the "Faerie Queene" (Book I, Canto IX) which treats of suicide, and that section of "The Divina Commedia" which shows Dante's conception of Paradise. Addison's "Vision of Mirza" and "Burden of Mankind" in the *Spectator*, the episode of Sin and Death in Milton's "Paradise Lost" (Book X), the Book of Revelation in the New Testament, as well as Christ's parables, and that Anglo-Norman jewel, "The Pearl," may also be read, and the fifteenth-century Morality play, "Everyman," may be studied for its picture of man struggling with Death.

In contrast with this religious allegory other allegories of a different type may be examined: Goethe's "Faust," Chaucer's version of "The Romance of the Rose," Swift's "Gulliver's Travels," Balzac's "The Wild Ass's Skin," Chamisso's "Peter Schlemihl," certain of Hawthorne's "Twice-Told Tales," his "Celestial Railroad" in "Mosses from an Old Manse," his "Scarlet Letter," and Richter's "Invisible Lodge." But the most important allegory to consider is Langland's "Piers Plowman." It breathes the same stern appeal to conscience, shows the same journey through life to the Celestial City, and unsparingly denounces the evils of this life.

Inquiry might profitably be made into the England of Bunyan's time, — the reign of Charles I, the Protectorate, and the Restoration. Is Bunyan's work truthful to the times?

The Setting. Compare the localities where the action takes place with those in other allegories, as the "savage wood," the Mount of Purgatory, and the Earthly Paradise in Dante, the den of Error, and Acrasia's bower in the "Faerie Queene." Compare also "Piers Plowman," "The Romance of the Rose," and other allegories in this particular. Which seems the more homely and familiar in its description of places? which the more precise?

Write descriptive paragraphs on the following topics:

1. The House of the Interpreter (p. 21).
2. The Delectable Mountains (p. 41).
3. Vanity Fair (pp. 73–75).
4. Doubting Castle (pp. 93–95).
5. The Country of Beulah (p. 112).
6. The Celestial City (pp. 116–119).

The Argument and the Incidents. Whether this very widely read book now makes its chief appeal to the religious sense or to the literary sense, the incidents grip one with dramatic force. There is nothing mystical about it; the writer enters into no theological discussion. It is a plain, practical exposition of Christian's first utterance, "What shall I do to be saved?"

Profitable exercises and discussions may be based on the following:

Give an account of Christian and Pliable in the Slough of Despond; of Christian on the Hill Difficulty; of Christian in the Palace Beautiful. Tell Faithful's story in the first person. Describe Christian's fight with Apollyon, his journey through the Valley of the Shadow of Death, through Vanity Fair, his fight with Giant Despair, his experience in the Country of Beulah and at the Celestial City.

What is Bunyan's idea of heaven? Can you justify Christian's leaving his family? Summarize the philosophy of the following: Mr. Worldly Wiseman, the Interpreter, Apollyon, Talkative, Hopeful, Giant Despair. What is the attitude toward life of Obstinate, Legality, Law, Passion, Simple, Watchful, Pride, Arrogancy, Superstition,

Saveall, Flatterer, etc.? Why should Goodwill be called "grave"? (See p. 17.) What was Christian's burden, and why did he have to carry it to a certain point? (See p. 29.) Is there any meaning in the helpless giant at the cave? (See p. 52.) Why did Christian stumble? (See p. 53.) What are the modern Shames? (See p. 59.) What is the most obvious connection of Vanity Fair with modern life? (See p. 72.) Why was the outer gate of Doubting Castle the most difficult to open with Christian's key Promise? (See p. 98.) Describe Littlefaith's adventure. (See p. 105.) Why did Ignorance hobble? (See p. 112.) Why did the depth of the river vary? (See p. 114.)

Some of these points also may be discussed:

Is there any humor in the book? any plot? Should the test of the lions have been more severe? How is Christian told of affairs at home? How did Faithful avoid a combat with Apollyon? Could the episode with Talkative have been omitted? Why should Faithful suffer martyrdom? What are the specific points Bunyan wants to teach? Do you think he might have accomplished his purpose better had he written fiction or drama? How far did his knowledge of human nature extend?

The Characters. There are more types of people represented in "Pilgrim's Progress" than one might suppose. Teacher and pupils, working together, may make a list of them, grouping them according to related traits. The allegorical significance of certain of the characters has been discussed above; in addition, write or give orally character sketches of the following: Sloth, Formalist, Discretion, Envy, the Evangelist, Watchful, Money-love, Diffidence, the Shining One. Name the friends of Discontent. Why should they be his friends? Name the shepherds, and tell why they should be called so. (See p. 100.) What sort of men were the seven friends of Byends? Why should Mr. Worldly Wiseman dwell in the town of Carnal Policy? Formalist and Hypocrisy in the land of Vainglory? Adam the First in the town of Deceit? Mr. Byends in Fairspeech; and Littlefaith in the town of Sincere? Describe the trial of Faithful and Christian; explain its meaning, and describe the Judge and Jury.

Construction and Style. One of the remarkable merits of the book is the ingenious way in which the phraseology of the Bible

is woven into the dialogue in the references to places and conditions. (See pp. 3–6, 10, 15, 17–20, 24, 27, 31, 37, 40, etc.) Attention should also be drawn to the worldly wise proverbs, and to the various stages of the allegory, of which the most significant traits are found in the following: the shining light (p. 3), the effort to fill the Slough of Despond (p. 8), the empty house (p. 12), the overhanging hill (pp. 12–13), the picture in the house of the Interpreter (p. 21), the sweeping of the parlor (p. 22), the waterman looking one way and rowing another (p. 83), Religion going in silver slippers (p. 83), etc. Trace back as many Biblical allusions as you can, and note their metaphorical application. Bunyan had read and re-read the Bible until it was a part of his mental and spiritual life. His language is, therefore, simple, strong, and beautiful. He had no part in the fine writing of the Restoration, which was based on French models. He had a message for common men, and he chose a common speech. He is dramatic, pictorial; but he gets his results not by literary trick, but by simplicity. The following phrases suggest these qualities: "greatly distressed in his mind," "address himself to go back," "knocked over and over," "fashion of it," "exceeding black," "in most fearful wise," "a goad in thy sides to prick thee forward," "loosed from off," "entered with them into discourse," "betook themselves to rest," "wrought righteousness," "waxed valiant." Let the pupil note other examples. Are there any grammatical errors to be found? Are there any digressions in the structure of the book? Observe how Bunyan keeps before the reader the dream point of view.

Bunyan's Life and Work. The standard life of Bunyan is Dr. John Brown's. Read the life of Bunyan carefully (pp. v–vii), and the chapter on Bunyan in Long's "English Literature" (pp. 219–227). See also Macaulay's "History of England," and Froude's "Life of Bunyan" in the English Men of Letters Series. How did Bunyan's birth, parentage, and early surroundings affect his life? What are the strong and the weak points in his character? Discuss the causes of his imprisonment; his life in prison; his after work; his renown. Name his other

works. Did any other book besides the Bible affect the style of "Pilgrim's Progress"? How do you reconcile his literary abilities with his occupation and environment? What is his place in literature and in history?

THE SIR ROGER DE COVERLEY PAPERS

Introduction. The "Sir Roger de Coverley Papers" are essays. An essay may be a biographical paper (like Macaulay's "Life of Johnson"), a humorous sketch (like Lamb's "Dissertation upon Roast Pig"), a description of nature, a bit of literary criticism, — indeed, it may be almost any prose piece except a story or an address. A good essay has a plan, but not a plot. Although the series of essays relating to Sir Roger lacks one of the elements of the novel, — the plot, — it possesses another element of great importance, — careful portrayal of character. It is probably true that by their masterly delineation of character in prose the authors of these papers hastened the coming of the English novel of manners, which appeared not many years later in the works of Richardson, Fielding, and Smollett.

There are several reasons why young people should read these essays from the *Spectator*. Rightly used, the Papers will help them in their theme work. Franklin, for example, was accustomed to put the substance of Addison's essays into the best English at his command, in order, by seeing how far he fell short, to learn to write. Addison, one of the masters of English style, is a model of clearness, simplicity, and grace. But he desired above all, as Taine says, to "make morality fashionable." Themselves strong Whigs, the authors chose as their chief character Sir Roger, a Tory of the Tories, and made him so attractive that the most prejudiced Whig was compelled to love him. (See Introduction, Parts I, II, IV, VI, VII.) Then, too, they take us out of our world into the curious, old-fashioned England of the early eighteenth century. (See Introduction, notes on manners and customs, and list on p. xxxvi, under Social Life and Kindred Topics.)

The Setting. What is there about Sir Roger's life in the country that strikes you as strange — as unlike anything you have seen in America? Do you note a more marked division between different classes of people in Addison's world than in the society with which you are acquainted? Does the London of Addison's day seem to you to have been a cosmopolitan city? How did it differ from a modern American city?

Short themes may be written on such subjects as the following:

1. Sir Roger's welcome home.
2. A Sunday at Coverley Hall.
3. At a London theater with the old squire.

The Incidents. Should one look for incidents in a series of essays portraying a character? What is the purpose of the authors in introducing the few trifling incidents which we find, such as the happy escape of the hare, in the paper on the hunt; Sir Roger's encounter with the gypsy, and his experience at the play? Is there any point in the series of essays where the reader wonders how things are coming out? Is there a short story among the Papers?

The following subjects may be used for themes:

1. Sir Roger's love affair with the widow.
2. A short story of which Sir Roger is the hero.
3. A story based on the "Sir Roger de Coverley Papers," which shall illustrate the difference between a literary work with a plot and one without.
4. The life of Sir Roger de Coverley, based on hints gleaned from the essays.

The Characters. Sir Roger is called "humorous." Does this mean that he has a keen sense of humor? Mention some character in fiction who has a sense of humor. Notice the characters in the essays. Do you find a large variety? What was the object of the authors in putting into Sir Roger's club such a miscellaneous set of men? Is the widow a clearly drawn character? Through whose eyes do we see her? What qualities must the Spectator have had? Would it have been easy for Will Wimble to lead a useful life had he cared to do so?

The following subjects are suitable for short themes or discussions:

1. The choice of characters in the "De Coverley Papers" as a means of teaching charity and consideration.
2. The eccentricities of the old squire.
3. Sir Roger's relations with his tenants, his servants, and his friends.
4. An eighteenth-century beau (Will Honeycomb).

Construction and Style. Why did the authors make the Spectator tell about the old squire? How does the introduction of the Spectator, the friend of Sir Roger, affect the style of the essays? Compare Addison's humor with Mark Twain's. What is the essential difference between the two? Compare these essays with Macaulay's "Essay on Addison" or with Carlyle's "Essay on Burns." What differences in subject and manner do you note between Addison and Bacon? between Addison and Emerson or Stevenson? In which is the structure more evident? Are the authors of the "De Coverley Papers" careful in regard to structure; in other words, is there a beginning, middle, and end in each essay? Does each paragraph relate to one division of the general subject? In what respects is the style slightly antiquated?

The following subjects may be discussed:

1. Is Addison a great humorist?
2. Which of the papers, if any, are free from the spirit of humor?
3. The word "humor" in its various uses, past and present. (See note, p. 147.)

Life and Work of Addison and Steele. (See Introduction, and lists on pp. xxxvi, xxxvii.) Addison and Steele became prominent in political life because they could write forcibly on political questions. Could they have gained distinction in this way half a century before? How was the career of a man like Addison affected by the freedom of the press? by the fact that speeches made in parliament were not printed and sent broadcast over the land as now? by the fact that the two great parties — the

Whigs and the Tories — were pretty evenly matched, and that each was seeking able writers of political pamphlets? What traits in Addison's character caused him to be successful where Swift, perhaps a greater man, was unsuccessful? Why are Addison and Steele known chiefly through the "Sir Roger de Coverley Papers"? Contrast Addison with Pope, as a man and as a writer.

THE SKETCH BOOK

Introduction. By calling his volume "The Sketch Book" Irving left himself free to put together essays and short stories, records of travel, and pictures of places. While "Rip Van Winkle" is by far the most popular of the so-called "sketches," the volume as a whole still keeps its hold upon the reading public. This is because of Irving's charm as a writer, because of his never-failing humor and his kindliness of spirit. As an author his aim was to please, and at the same time to broaden the horizon of his American readers by putting them in touch with the life of other lands, past and present. (See Introduction, pp. xvi–xviii.) He was one of the pioneers in the art of the short story, but so much good work has since been done and is still being done in that field that it is not easy to appreciate fully his unique position in his own day. (See notes on "Rip Van Winkle," p. 448; on "The Spectre Bridegroom," p. 466; on "The Legend of Sleepy Hollow," p. 487.)

The Setting. The country of the Hudson, with its Dutch traditions, furnishes the background for "Rip Van Winkle" and "The Legend of Sleepy Hollow." What lack might an American author feel when trying to create a romantic setting for a story? What romantic element is there in Cooper's novels? in Hawthorne's? What advantage has an author living in an old country, in the matter of romance, over one living in a newly settled region? Why did Scott go back to the Middle Ages in many of his novels? Should every writer try to find the ideal in what is nearest to him? Would it have been better had Irving

kept to American subjects exclusively, or did he help his countrymen by taking them with him to England (as he did in many of his sketches), and later to Spain? Is Irving sympathetic in his treatment of English subjects?

The following subjects may be used for short themes:

1. In the Kaatskills with Irving.
2. Irving's "Westminster Abbey" as a work of art.
3. Delights of an English Christmas.
4. A little corner of Old London (Little Britain).

The Argument and the Incidents. It is well to examine the plot of each of the three best known stories in "The Sketch Book", —"Rip Van Winkle," "The Spectre Bridegroom," and "The Legend of Sleepy Hollow." In a short story the plot is usually simple, the characters are few, and the story goes on free from underplots. There is little opportunity for development of character, or for a study of the influence of one person upon another. There is, however, room for striking delineations of character, for the study of life at critical moments, and for remarkable artistic effects.

Themes may be written on such subjects as the following:

1. Irving's best plot.
2. Why "Rip Van Winkle" is popular.
3. Rip Van Winkle twenty years after.

The Characters. Are Irving's characters real? In the matter of reality how do they compare with Sir Roger de Coverley? Why is the latter a more carefully finished creation? Is there something more universal, more broadly human, in the drunken Rip than in the country squire? Is Ichabod Crane drawn with a kindly touch? Notice the contrast between the author's attitude toward the characters in "The Legend of Sleepy Hollow" and his attitude in those touching stories, "The Wife," "The Broken Heart," and "The Widow and her Son." Do the people in "The Spectre Bridegroom" strike one as real human beings? Notice the variety in these six stories.

Write short themes on such subjects as the following:

1. A Rip Van Winkle in modern life.
2. Rip's wife.
3. A portrait of Ichabod Crane.
4. One of Irving's characters compared with one of certain modern writers of short stories, such as Sarah Orne Jewett, Mary E. Wilkins, George W. Cable, and Rudyard Kipling.

Construction and Style. How does Irving's style compare with that of the authors of the *Spectator*? Notice the humor of each. Which is the more kindly? Which the more subtle? (For notes on the three humorous short stories in "The Sketch Book," see pp. 448, 466, 487.) As an example of Irving's powers of description and of his ability to adapt his language to the subject in hand, read his "Westminster Abbey," p. 199. Does Irving's personality come out in his "sketches" so that the reader feels acquainted with him? How does he impress you? Can you see why his "Sketch Book" still has many readers?

Such subjects as the following may well be chosen for themes or discussions:

1. The most humorous character in "The Sketch Book."
2. Irving's humor compared with Addison's and Charles Lamb's. (See the Study of "Essays of Elia.")
3. Irving's choice of subjects in "The Sketch Book."
4. A study of Irving's style in his paper on "Westminster Abbey," or in "The Legend of Sleepy Hollow."

Irving's Life and Work. (See Introduction, and list on p. xxx.) In what respects did Irving's career resemble Addison's and James Russell Lowell's? Why was Irving perhaps a more important influence in American life than any one writer of to-day? What did he give to the Americans of his own day? On what does his fame chiefly rest? Has he, as a writer, any traits in common with Hawthorne? with Dickens? Is his main purpose as a writer to teach moral lessons or to give delight? Did he, apparently, find life interesting and his fellow men lovable? Is his philosophy of life encouraging to his readers?

IRVING'S LIFE OF GOLDSMITH

Introduction. Literary biographies like Boswell's "Johnson," Lockhart's "Scott," Trevelyan's "Macaulay," and Irving's "Goldsmith" afford pleasure when they are read, and material for reflection long afterward. In reading such biographies of course one will not race through them as one would through an exciting novel of romantic adventure. Nor need the reading be done consecutively, chapter by chapter, but here or there as inclination prompts on different days, or as the book happens to open when taken in hand. Anecdotes, side lights on the weakness as well as the greatness, illuminating flashes into the spirit of a genius,—these are the material of the celebrated biographies.

As in Boswell's "Johnson" and several other famous biographies, there are in the "Goldsmith" the additional charms of a delightful literary style and the descriptions of a notable literary epoch. The reader finds, as in few other books, material for making the whole mid-eighteenth-century period of English literature vivid and real. For the way in which Goldsmith's life touched the lives of his contemporaries, see the Chronological Table, pages xxiv, xxv. In pages 160–188 there are excellent views of the way the writers of the age made their living and enjoyed themselves with their friends. Irving was in perfect sympathy with his subject, so that he wrote with true insight into the life and environment of Goldsmith. (See the Introduction, pp. xiv–xvi.) Moreover, as Irving is the pioneer man of letters in America, it is interesting to read his "Goldsmith" for new ideas about the range of his powers.

The Argument and the Incidents. One complete reading of the biography will suffice. The topics and questions at the end of each chapter will, if used in the manner explained on page xxix, help to clinch the facts.

For additional theme topics see the Standard English Classics edition of Macaulay's "Life of Johnson," the Study of this volume, and the Index to Boswell's "Life of Samuel Johnson," under Goldsmith.

Construction and Style. After the complete reading, one may very profitably glance through the book again to notice matters of proportion and style, such as are called to the reader's attention in the General Topics, pages 351–353. What do you conceive to be the object of biography? (Consult the opening of Carlyle's "Essay on Burns." See also the third question, p. 204; the second, p. 265; the second, p. 329; the fifth, p. 339; the third, p. 350.) To what extent has Irving conformed to your idea of a perfect biography?

Irving's Life and Work. For an entertaining and authoritative biography of Irving, consult Pierre M. Irving's "Life and Letters of Irving," published by Putnam, or the biography by Charles Dudley Warner in the American Men of Letters Series. What was Irving's education? What led him to adopt literature as a profession? Name his chief writings, and tell which you have read and which you have enjoyed the most or found most helpful. What government appointments did Irving receive? Where did he spend his last years? Who were his chief contemporaries in England and America? (Answers to these questions will be found on pp. xvii–xxiii, xxvi–xxviii. Where are there any memorials of Irving? What set Irving to writing a biography of Goldsmith? (See pp. xii–xiii.) Was the work immediately popular? (See pp. xiii, xiv.) What is there about this book that gives it a place in the history of literature?

ESSAYS OF ELIA

Introduction. So many opportunities for guiding the student to a just appreciation of the "Essays of Elia" are offered in the Notes, with the considerable number of Review Questions that may be used in the daily class "quiz," that it remains to make only the following detailed suggestions for teachers who care to use them.

1. The first section, entitled Chief Events of Lamb's Life (pp. ix–xi), should be used (1) as a point of departure for the detailed study of the life of Charles Lamb in the standard

biographies (see pp. xxxv, xxxvi), or in any good history of English literature; (2) as suggestions for questions and class discussions; and (3) as topics for themes. In what part of London was he born and reared? In which of the essays did he use his recollections of the Temple? What famous school did he attend? Which of his schoolmates were afterwards distinguished in literature? What sort of boy was he physically and temperamentally? What did he inherit from his mother? What tragic event occurred in his family, and what was its effect upon his after life? Why did he not attend Oxford or Cambridge? Was it due to a lack of ambition? What was his method of earning a living? What attempts did he make in poetry? in journalism? in the drama? in fiction? Trace the various steps by which he attained his literary eminence. Should he be classed as an amateur or as a professional man of letters?

The following are suggested as topics for short themes:

1. The Temple. (See one of the standard encyclopedias.)
2. Christ's Hospital; the famous "Blue Coat" charity school (description, narration, and exposition).
3. The story of Mary Lamb (narration and character sketch).
4. Lamb as a clerk in the East India House. (Read his letters in Talfourd or Lucas.)
5. The friendship of Lamb and Coleridge.
6. Lamb and Wordsworth (character contrast).

2. The second section (pp. xi–xxiv) is a study of Lamb's Personality and Influence. What were the salient traits of his character? What was the effect of his misfortunes on his disposition? How did he successfully combine business and culture? Show how he gathered much of his literary material from London life. What was the influence of Charles and Mary on the literary life of London? Describe their home life (see letters), especially their famous Wednesday-evening "parties." (Read Coleridge's autobiographical poems, and parts of the "Biographia Literaria"; also De Quincey's paper on Lamb, and Hazlitt's essays "On my First Acquaintance with Poets" and "On Persons One would wish to have seen.")

These subjects may be used for themes:

1. Lamb's Wednesday-evening parties. (Compare with the earlier tavern and coffeehouse literary clubs.)
2. Lamb, the essayist of London life.
3. Where Lamb spent his vacations.
4. The *London Magazine.*

3. The third section (pp. xxiv–xxxiv) should be used as a working basis for a study of the subject matter and style of the essays. Why did Lamb choose the essay as his literary form? Consider its congeniality to a reflective and critical temperament, its convenience for occasional composition, and its availability for publication in periodicals. For what magazine did Lamb write? Compare these three types of the essay: (1) the *aphoristic essay*, which is a short collection of wise or sententious thoughts on some large abstract subject, exemplified by Bacon's essays; (2) the *expositional essay*, which is a complete discussion of a limited theme, exemplified by Macaulay's "Milton," Spencer's "Philosophy of Style," Burke's essay on "The Sublime and the Beautiful"; and (3) the *personal essay*, which has the informality of "table-talk" or "the easy-chair," and is written primarily as a vehicle of personal impressions and general entertainment rather than instruction, exemplified by Lamb's "Essays of Elia" (except No. XXX), Thackeray's "Roundabout Papers," Addison's *Spectator* papers, Hazlitt's "Essays," Holmes's "Autocrat" essays, and Stevenson's "Virginibus Puerisque."

Make a classification of the "Essays of Elia" according to their subject matter. What light does Lamb's choice of themes throw on his tastes? Who were his models or masters in style? Contrast Lamb's modern, conversational style with the formal, rhetorical styles of Coleridge and De Quincey. These two types of prose style can be traced back to classical and Renaissance (or romantic) influence. (Compare, for example, the Prayer Book with the Bible.) In which class would you place Milton, Walton, Dryden, Johnson, Macaulay, Leigh Hunt, Ruskin? To what extent do you think Lamb a bookish writer? Does he show

himself the more careful artist in structure or in style? (See p. xxviii.) What is the distinctive quality of Lamb's humor? (See p. xxix.) Study several specimens of his characterization; for example, Mrs. Battle, Bridget Elia, Lovel, John Tupp, Samuel Salt, George Dyer, James Boyer, Matthew Field, and Munden. Has he a regular plan or a definite method in such work?

These subjects may be used for themes:

1. The South-Sea House and its famous "Bubble." (See a history of England.)
2. The Bodleian Library at Oxford.
3. Holidays at the old English schools.
4. Lamb as a short-story writer.
5. Lamb's fondness for the theater and the drama.
6. Lamb's literary use of the sense of taste.
7. The humor and wit of Charles Lamb.
8. Lamb's gallery of literary portraits.
9. Lamb as a critic. (See essays in Wauchope's "Selected Essays of Charles Lamb.")

Style. The following syllabus may be used as a basis for a detailed analysis of Lamb's style:

1. Quaintness, fondness for the past, the archaic and antiquarian note.
2. Broad and deep sympathy, sensibility, benign humanity, democratic heart, tenderness — especially for the poor, the old, the unfortunate, for women and children.
3. Conversational charm, graceful ease, naturalness, companionability, exquisite delicacy of touch, a "feminine" rather than a "masculine" style.
4. Genial humor, sparkling wit, epigrammatic point and balance, arch and playful banter, teasing mystification of the reader.
5. Intensely personal quality, unselfish egoism, a mildly melancholy and serenely reflective mood, frank and very human confessions, delightful discursiveness.
6. Critical acumen, impressionistic and frankly personal judgments of art, men, books, and other things. Sincere, sane, wise, and kindly observation of and comment on life.

THE REVOLT OF THE TARTARS

Introduction. After reading the paragraph beginning at the bottom of page viii, the student will be in a position to read the essay with some appreciation of the unusual power of the author's imagination. Afterward he may turn to the discussion of De Quincey's original sources on pages 67–74.

Of De Quincey's other works, the essay on "Joan of Arc" is perhaps the best to read in connection with "The Revolt of the Tartars," because it, too, deals with a historical theme, and likewise exhibits the almost abnormal imagination of the author. The most interesting of his productions, however, — for young readers, — will be found in the "Autobiographic Sketches," wherein he tells the story of his own boyhood, his school days, and his "introduction to the world of strife." "The English Mail-Coach" and "The Vision of Sudden Death" are vivid though somewhat introspective narratives. De Quincey's most famous work, the "Confessions of an English Opium-Eater," should also be read. The remainder of his writings may best be left to a later time. There is no other English prose writer who directly resembles De Quincey; but it might be interesting for advanced students to compare his method and style of treatment with the method and style of Carlyle in "The French Revolution" and with the characteristics of Charles Lamb in the "Essays of Elia." See the Study of "Essays of Elia."

The Setting. De Quincey does not picture the setting of his scene in a formal way, but the student can without difficulty describe the natural environment of the Kalmuck Tartars in their original situation and then summarize the physical characteristics of the country over which they pass in their long and terrible journey through Turkestan. (See map, p. 66.)

The following topics are suggested for discussion, or for short themes:

1. The broad dominion of the Czar.
2. A race in vassalage.
3. Politics among the Tartars.
4. Preparations for the flight.
5. The country of the exodus.

The Argument and the Incidents. Who was the ruler of Russia at the time of this revolt? (See p. 16.) What was the relation of the Kalmucks to the Russian government? (See pp. 4, 7, 15, 17.) Analyze the motives of Zebek-Dorchi. Who were his accomplices? Trace the development of the conspiracy. In the account of the intrigue, point out where the author takes advantage of the dramatic capabilities of his theme. What rôle in the drama is played by Oubacha? by Kichinskoi? by Weseloff? Were all the Tartars included in the exodus? (See p. 27.) Note the arrangement of the narrative by stages. What are the geographical marks of these stages (see map, p. 66)? the distances covered, — the duration of each? Mention in outline the principal incidents of the march. How does the author heighten the effect of the climax? (See p. 52.) Note the use of contrast, as the account of the journey closes, between the awful scene at Lake Tengis and the Arcadian beauties of the land assigned the Kalmucks by Kien Long. What is to be said of the memorial columns and the inscription recorded on them?

Write short themes on such subjects as the following:

1. A Kalmuck caravan.
2. The encampment.
3. The Russian steppes.
4. The Cossacks.
5. The warfare in the desert.
6. The scene at Lake Tengis.

The Characters. Make a list of the characters. Who is the most conspicuous? the most forceful? Would you call Oubacha or Zebek-Dorchi the "hero" of this event? What are the personal characteristics of each? Describe the traits of the Grand Pristaw (pp. 22–24). Are these personages presented in a life-like way? Write a character sketch of each. Discuss this question: Is Zebek-Dorchi patriotic or selfish?

Construction and Style. De Quincey introduces his essay with three paragraphs which emphasize the importance of the theme and also reveal the reasons for his especial interest in it.

These reasons appear to lie in its general appeal to the imagination, its dramatic capabilities, and its scenical situations. (See note, p. 74.) Point out passages in the narrative itself which seem to illustrate these qualities. The narrator's style is vivacious, at times "impassioned." Give examples of this elevated style. The student should be certain that he understands every word, — not merely that its meaning in the text may be clear, but that the aptness of word and phrase may be appreciated. (See the two paragraphs, pp. ix, x.) Give some illustrations of De Quincey's nice selection of words. Give an example of his skill in narration; in description. Can you indicate places where the author by some rhetorical device, such as *suspense* or *climax*, arouses the attention and stimulates interest?

Discuss the following topics:

1. Realism in narration.
2. Discrimination in the use of words.
3. Rhythm and melody in prose. (In considering 2 and 3, see the Study of Ruskin's "Sesame and Lilies.")

De Quincey's Life and Work. Read carefully pages x–xxii. Give some anecdote that will illustrate the eccentricity of De Quincey. What are the more essential qualities of his personality? How was his imagination displayed in childhood? Who were some of his friends among men of note? How was his life affected by the opium habit? What connection did this habit have with his first contribution to literature? In what way were his writings uniformly published? (See p. xviii.) How numerous were they? What is to be said of their scope? How should he be classified with respect to his field of work? What seems to you to have been the aim and purpose of his literary undertakings?

The principal authorities on De Quincey are noted on pages xxii, xxiii.

Write brief themes upon the following subjects:

1. De Quincey as a scholar.
2. The imaginative power of De Quincey.

MACAULAY'S "LORD CLIVE" AND "WARREN HASTINGS"

Introduction. The aim to be kept in mind during the reading of "Lord Clive" and "Warren Hastings" is explained in the Prefatory Note and in the Introduction (pp. xvi–xvii). The purpose is not to master all details of historical allusion, but to learn in a general way the main points brought out by the essayist, and to understand how he secured and held the interest of his readers. In order that the pupil may enjoy the brilliant and picturesque narrative, he may first hurry through the essays, skimming the cream of lively narrative, — for example, Clive's victory at Plassey and Hastings's encounter with Nuncomar. A second reading, done a little more carefully, will make the main divisions clear, and enable the student to take in as many details as it is deemed advisable to try to hold in mind. A final general view would clinch the main facts of the careers of the two Englishmen at that time most concerned in the evolution of English control in India, and would give a final impression of the author's characteristic manner of writing and of the sort of man he was.

The reading of "Clive" and "Hastings" may give the student a taste for other historical and biographical essays by Macaulay, such as those on the "Earl of Chatham," "Judge Jeffreys," "The Last Days of Jeffreys," "Frederic the Great," "Machiavelli," and "History." Some readers, too, will turn to his celebrated "History of England."

The Argument and the Incidents. To assist in grasping the principal ideas of the "Clive" and "Hastings" questions are asked and suggestions are made in the Notes.

As a help to the understanding of the lives of Clive and Hastings, see the brief sketches, pages xviii–xxiii of the Introduction. Inasmuch as Macaulay habitually avoided clogging his lively narrative with dates, these condensed accounts, in which dates are given freely, should aid the reader to follow the text of the essays. The principal books useful for collateral reading are mentioned in these sketches.

Maps are an invaluable aid to the comprehension of a historical narrative. The two maps (pp. xxiv, 92) have been drawn particularly to fit Macaulay's narrative. These maps contain only the places referred to in the essays, and consequently are easy to use.

Regarding the abundant historical and literary explanatory notes, it needs to be said that they are given only in cases where it would appear that the necessary information could not be found in books generally available in school libraries.

Frequent comments are made on Macaulay's blunders as to facts. See, for instance, page xxiii of the Introduction.

On pages 265–268 are topics on the contents of the essays.

Construction and Style. Regarding Macaulay's method of writing a review, comments are made on pages 222, 241.

In the Notes, attention is directed to Macaulay's habit of introducing general matter not directly pertaining to the lives of Clive and Hastings but pertinent to the general theme, the work of the English in India; for example, see Notes, **124** 19. Among the general subjects at the end of the book are several that are easily within the powers of high-school readers:

1. Macaulay's vocabulary, sentences, and paragraphs compared with your own in the longest piece of writing that you have ever done.
2. Macaulay's figures of speech.
3. The clearness, coherence, force, elegance, rhythm, or other qualities of Macaulay's style. (Give examples freely. See the Study of Macaulay's "Life of Johnson," under Construction and Style.)
4. Do you admire Macaulay's way of writing? What seem to you its merits and its defects?

Macaulay's Life and Work. The Introduction suggests answers to such questions as these:

1. What did the world do for Macaulay?
2. What did he do for the world?
3. What kind of preparation did he have for his life work?
4. What official positions did he hold?
5. What kinds of writing did he do?
6. From his schoolboy letter to his mother, what can you infer concerning the temper and character of his parents?

One of the chief benefits to be gained from any casual study of Macaulay's life is an introduction to Trevelyan's "Life and Letters of Lord Macaulay," to which reference is made on page xii of the Introduction. See also the Study of Macaulay's "Life of Johnson."

MACAULAY'S LIFE OF JOHNSON

Introduction. Macaulay wrote two essays on Johnson. The reasons for his writing twice on the same subject are pointed out in the Introduction (IV, p. xxviii), and these very reasons go far toward telling which production is likely to be the more interesting. It has proved convenient to call the earlier work the "Essay" and the later work the "Life." In reading this miniature "Life," the first purpose is to become acquainted with Dr. Johnson, one of the greatest men of the eighteenth century; the second purpose is to learn something about Macaulay, one of the ablest writers of the nineteenth century. In learning how Macaulay came by the facts and impressions he has so ably presented, the student forms his own opinions of both Johnson and Macaulay, and through the study of this presentation he may gradually understand the virtues of a remarkably clear and forcible style of writing.

The first rapid reading (see Introduction, III, p. xxv) should be followed by a slow, thoughtful rereading, during which students who wish to form a definite opinion of Johnson, especially of Johnson the man, in his later years, should turn frequently to Boswell's "Life of Johnson."

The Setting. When and where was Johnson born? Where is Lichfield? (See p. 77.) Where did he attend college? Where did he live during the first five years after leaving college? (See p. 5, lines 28 ff.) What city then became his home? Where did he spend practically all of the rest of his life? Where did he die? Students who wish to know about London in the eighteenth century are referred to page xxxii; those who wish to look into the history of the period, to pages xxx–xxxi. Interest

in Lichfield and Oxford may be gained through reports or themes based on Baedeker's "Great Britain" and "London." A theme on "London in Johnson's time" may be preceded by one on "London in the twentieth century."

The Argument and the Incidents. His parents: What did Johnson inherit from his ancestors in general? from his father and mother? (See pp. 1, 77, and the Index to Boswell's "Life," under "Johnson, birth and parentage, and childhood.")

His boyhood: What sort of boy was he physically, intellectually, and morally? (See p. 1.) What were his opportunities for reading? What was his method of reading? (See p. 2.)

His college career: How was it possible for him to go to college? What was the effect of college life on him? (See pp. 3, 4, 78.) What impression did he make on the other boys and on his tutors? (See pp. 3–4.) Why did he fail to get a degree?

His thirty years' struggle: Note the resolves that he made upon the death of his father. (See p. 78.) What steps did he take toward winning his fortune, and what difficulties beset him? (See pp. 4–23.) This question may be answered in a theme. A list of the undertakings and the accompanying difficulties will serve as a topical outline, and the pupil's judgment should enable him to determine how much space to give to each topic. For example, paragraph 10, pages 7–8, is very important and should be summed up with great care. (See also pp. 51–58.)

What persons were kind to him during this trying period, and in what ways did they show their kindness? (A question that may be answered in a theme. There may be two or more references to the same person, as to Henry Hervey, pp. 5, 8.)

The following are good topics for discussion:

1. Johnson and Pope (p. 12).
2. Johnson and Savage (pp. 13–14).
3. Johnson and Chesterfield (pp. 14–15, 19–20, 84–85).
4. Johnson and Garrick (pp. 16–17).
5. Johnson and his wife (pp. 6, 7, 19).
6. Johnson and his mother (p. 22).
7. Johnson and Sheridan, and the dramatist's mother (p. 86, and Boswell's Index).

What was the effect of the struggles of these thirty years on Johnson's character? (See p. 9. To determine whether Macaulay has exaggerated, see Boswell's description of Johnson's life in London at the time, and the paragraphs preceding the account of the Round Robin, 1776.)

What was their effect on others? (Note his work as reporter (pp. 9–11), his "London," his "Life of Savage," "The Vanity of Human Wishes," "Irene," the *Rambler*, the Dictionary (pp. 14, 15, 19–21, 81), the *Literary Magazine*, the *Idler*, "Rasselas.")

His last twenty years: What event went far toward brightening the remaining twenty years of his life? What change did it make in his manner of living? Why was he given a pension? Had he any scruples about accepting it? (See pp. 24, 87.)

During these last years he was influential both as writer and as talker. Name the important works he produced during this period and give one or two comments on each. Note the most serious defect, according to Macaulay, in his edition of Shakespeare. (See pp. 26–27.) Note also his new feeling toward the Scotch, and his equipment as biographer of literary men.

Prepare a three-minute talk on Johnson's Club. (See pp. 27–29, 75–76, and Boswell, under Clubs.)

Prepare short talks, or themes, on the following subjects. Note any difference between Macaulay and Boswell, and call attention to any instances of exaggeration. Whenever possible account for these differences:

1. Johnson and the Thrales. (See note on Italian fiddler, p. 93, and Boswell.)
2. Johnson in his Fleet Street home.
3. Boswell's "Johnson." (See pp. 29–30, 45–51, 89–90, and the book itself.)
4. Boswell. (See the foregoing references, and Introduction, p. xxx.)
5. The friends at his deathbed. (See p. 42, and note on Frances Burney, p. 93.)
6. Johnson's lack of politeness. (See pp. 60, 94.)
7. Johnson's religion. (See pp. 5, 62–64.)

8. Johnson on government. (See pp. 10, 36, 64–65.)
9. Johnson as literary critic. (See pp. 66–68.)
10. Johnson's travels. (See pp. 33–34, 71–72.)
11. Johnson on men and manners. (See pp. 68, 69.)
12. Johnson's style as a writer. (See pp. 72–75.)
13. Johnson's fame. (See pp. 42–43, 76.)

What and how produced was the effect of society on Johnson (1) during the thirty years' struggle? (2) during the last twenty years? What and how produced was Johnson's effect on society (1) during the thirty years' struggle? (2) during the last twenty years? (See Introduction, p. xix, and the accompanying footnote.)

Make an outline of the life of Johnson, including only the more important facts. Plan it so that it will serve as the basis of a three-minute talk or a short summary.

Some of his contemporaries: On page xxix of the Introduction, under Reference Books, attention is called to the most scholarly edition of Boswell's "Johnson" and to an edition in one volume that is well adapted to the needs of the pupils. The index of the one-volume edition presents a very full outline of Johnson's life and will prove an excellent guide to the student who wishes to secure interesting information about Beauclerk, Boswell, Chesterfield, Garrick, Goldsmith, Percy, Pope, Reynolds, Sheridan, and others. There is, too, in Leslie Stephen's "Samuel Johnson," in the English Men of Letters Series, a valuable chapter on Johnson and his Friends.

Construction and Style. Students who wish to know Macaulay as a writer should be familiar with his "Lays of Ancient Rome" and several of his essays, and should not neglect his "History." They may begin by testing his tendency to exaggerate, which has been pointed out by many writers. If he is compared with Boswell, a good question is, To what extent, if any, is Macaulay's "Life" somewhat like a caricature of the literary dictator of the eighteenth century? See also page 45, lines 12–14, "He was . . . intellect"; page 48, lines 6–8, "There is . . . absurd." Compare this last statement with Boswell's view of "Taxation no Tyranny" in Boswell's letter to Johnson, February 28, 1778.

Equally important, as showing not only Macaulay's character but the temper that underlay his writing, are his views on history (p. 72, lines 11–31), on criticism (pp. 66–67, paragraph 26), on Johnson's judgment (pp. 70–71, paragraph 31), and on his own sense of consistency (p. 65, lines 13–24). Of particular interest are his views on language (pp. 72–73, paragraph 34) and on Johnson's style (pp. 73–74, paragraph 36).

The clearness of Macaulay's style is remarkable. "Nobody ever wrote more clearly," says Leslie Stephen. His sister Margaret writes that it probably "proceeds in some measure from the habit of conversing with very young people, to whom he has a great deal to explain and impart." This comment contains a good suggestion; it certainly is an excellent plan for any pupil who is preparing a talk or a theme to discuss the subject informally in conversation with other pupils.

Writers who are timid about repeating a word should observe the readiness with which Macaulay repeats — sometimes for the sake of clearness (p. 14, line 33), sometimes for the sake of force (p. 4, lines 16, 20 ff.; p. 45, lines 1–7). Students who are not convinced of the value of the specific word over the general word will find abundant illustration in Macaulay's ways of securing force. (On p. 4, line 30, compare the three specific words with the general term "eccentricities.") Those whose sentences are likely to be long should note the value of short sentences. Those who balk at writing character sketches should study his vivid painting. (See p. 75, lines 24 ff.) Those who are sufficiently appreciative will note his fondness for contrast and balance, the rapidity of his style, his startling comparisons, the abundance of illustration and explanation, and his figures of speech. (For balance, illustration and explanations, and fine figurative language, see the paragraph beginning on p. 4, line 20.)

In the Introduction (III, "The Study of Macaulay") is given an outline of an examination of the "Life" as a whole composition, made up in turn of paragraphs, sentences, and words. (See pp. xxv–xxviii.)

In the paragraph beginning on page 7, line 22, comment on the connection with the preceding paragraph. State the substance of the paragraph in a single sentence. Name the particulars that go to establish this statement. Point out other paragraphs that are developed in a similar way; that is, by following up a topic sentence with details.

To what is the force of this paragraph due? How many of the sentences do you consider long? How many short? How many are periodic? How many are loose?

Comment on the position of "never" (p. 7, line 22); the repetition of "calling" (lines 22–23); the choice of the words "eminent" and "munificently" (line 25), and "aptitude" (line 27); the repetition of "dreary" (lines 33–34), "flourish" (p. 8, lines 1–2), and "author" (p. 8, lines 6, 8, 9); the choice of words in lines 12–14 (p. 8); the choice of "novice," "measured," "scornful," "athletic," and "uncouth" (p. 8, lines 15–18).

In the paragraph beginning at the top of page 9 discuss the length of the sentences and the choice of words. Mention any startling comparisons and any examples of contrast and balance.

Find instances in which a departure from the normal order of words adds to the effectiveness of the sentence.

Macaulay's Life and Work. For a list of carefully selected articles and books on Macaulay, see Introduction, page xxxii.

The sketch on pages ix–xxiii gives one a glimpse of the boy in his home, at school, and at college, and partly explains the man's happiness and greatness.

The accompanying footnotes give references to letters and passages in Trevelyan's "Life and Letters of Lord Macaulay," which some pupils will be glad to read in order to get detailed accounts of the boy's precocity, his love of home, the devotion of his parents to him and his affection for them and for his brothers and sisters, his college life, his first appearance in the House of Commons, his choosing between law and politics, his ambition to become a historian, and the energy he put into the preparation of his "History." Trevelyan's Index suggests good

topics for investigation and points the way to the answers to questions that naturally suggest themselves.

The Chronology of Macaulay's Life and Works, on pages xxxii–xxxiii, enables one to make a rapid survey of Macaulay's achievements in public life and in literature. It impresses one with the fact that the two kinds of activity flourished side by side for a long time.

What was Macaulay's attitude toward his literary contemporaries? (See p. xxiv.) What prose writers and what poets were prominent contemporaries of Macaulay? (See p. xxiii.) What novelists produced practically all of their best work during his lifetime? (See p. xxiii.)

THE OREGON TRAIL

Introduction. The editor's Introduction, Part III, gives the backgrounds of the narrative. Though the reader can follow most of the main outlines without assistance, his interest in "The Oregon Trail" will be considerably heightened by some knowledge of conditions of time and place. Thus Part III should be studied before one starts in imagination on the westward journey with Parkman, and should be frequently referred to, along with the map and notes, while one is under way. Again, the incidents are so numerous and often so casually connected, the places so varied and changing, and the people so unfamiliar, that the reader must strike, as it were, the leisurely pace of the adventurous young travelers themselves; he cannot enjoy the book if he skims it, any more than he could have enjoyed the real journey if he had taken it with undue haste. The suggestive Bibliography has been added for those who desire to extend their knowledge of the Old West beyond the limits of this edition; many of the works are of absorbing interest.

If this book, the first that Parkman wrote, stimulates one to know more about the author, who even here as a very young man seems so original and clever and daring, and suggests

some questions about the books which he afterwards wrote, the reader may turn to Parts I and II of the Introduction. He will probably then want to read the thrilling and gorgeous pages of "Pontiac," and, making next the acquaintance of "The Jesuits in North America," so full of far-away adventures with the Indians about the Great Lakes, he will go on to "La Salle," a tale which marches along with almost the unity of plot of a well-constructed romance, and he will not stop before completing the series. But even should his first preference be "Montcalm and Wolfe," or "A Half Century of Conflict," which deal with events more immediately antecedent to the history of the United States and are possibly more deliberate and austere in style, being written in later life, he will be likely to go back to the others. One might suggest a reading of Parkman's Histories in historical order, beginning with the "Pioneers of France in the New World" and ending with "Pontiac"; the books, though written at different times, aim to present a consecutive history.

The Setting. One may find it a pleasant exercise to recall and reproduce some of the more vivid scenes; as, for instance, a thunderstorm on the prairie, the character of the Platte country, the Black Hills in summer and winter, the buffalo herd in the distance. He might, too, contrast the appearance of different regions of the West as they looked to Parkman and as they look now. For instance, riding along the foot of the Rockies, what would one see to-day that Parkman did not? Is the difference due to nature or to man?

The Narrative and the Incidents. The following topics may be helpful in suggesting discussions, exercises, or short themes, but the alert teacher or pupil will think of many others:

1. Tell briefly the story of Parkman's journey, indicating its main divisions.

2. Make from memory a list of some striking episodes, and see how fully you can reproduce one or more of them in your own words.

3. Describe the construction and character of a typical fur-trading post.

4. What do you learn from "The Oregon Trail" of the Mexican War?

5. Describe a caravan of emigrants en route, distinguishing what you find about them in the text from what you find in the Introduction.

6. With what tribes of Indians did Parkman come in contact? To what tribe did the Oglala belong?

7. What suggestions do you get concerning the life, habits, and beliefs of the Sioux Indians? For instance, what do you learn of Indian government? of superstitions? of dress? of children and family life? of construction of tepees? of Indian foods? of the work of the squaws? of Indians in camp and on the march? of Indian temperament? of methods of hunting the buffalo, and the various uses of the buffalo in Indian life?

The Characters. Does Parkman make his companions individual? If so, how? By describing them? by showing them in action? by repeating their conversation? Which of these methods are used by novelists? Does Parkman show any knowledge of human nature? Give examples. Write brief characterizations of each of his companions, or a detailed characterization of one of them. Which one did Parkman chiefly admire? Which was the coward and clown of the party? Is the action of the story at any point determined by the character of any one person? Does Parkman make any of his Indian acquaintances distinctive? Write a character sketch of the Indian — whether man, woman, or child — that most excited your interest; a character sketch of a typical trapper. Does Parkman put any individuality into the horses, mules, or other animals he mentions?

Construction and Style. In addition to the topics mentioned above, which are associated with the problem of construction, the following are suggested:

1. What is the difference between narration with plot and narration without plot? To which class does "The Oregon Trail" belong?

2. Does the narrative drag at any point? Are the connections between the different portions of the narrative clear? Are the episodes brought into the main narrative naturally, or are they confusing

digressions unrelated to the main narrative? Does Parkman show any skill in holding our interest by suspense?

3. Do you enjoy Parkman's touches of humor? Does he see the funny side of incidents and situations or of human nature; that is, is his humor that of circumstances or of character, or of both? Which kind of humor most appeals to you?

4. Does he show most skill in the description of the appearance of scenery or of people or of animals? Does he in description appeal only to the sense of sight, or also to the senses of hearing, smell, taste, and touch? Find examples. Pick out paragraphs, sentences, phrases, and words that strike you as particularly vivid, and study them closely in order to discover the sources of their power.

5. Do you notice any expressions that seem stilted or pompous? that are archaic? Are there any words or phrases of noticeably frequent recurrence? Is the vocabulary large and precise for that of a young man of twenty-three? Compare the style of Parkman's prefaces of 1872 and 1892 with the style of "The Oregon Trail."

6. Is the dialogue of "The Oregon Trail" in character; that is, does it "sound natural" to the individual and the circumstances?

7. Note some of the irregularities in punctuation and slips in grammar, especially the illogical pronominal references and dangling participles. Are these serious blemishes relative to the high qualities of the work as a whole?

Parkman's Life and Work. The student must realize that a book is a part of a man. Thus the study of a work of literature is largely the study of a man, — his ways of planning and doing things; his habits and tastes; his intellectual and moral qualities. This is especially true of a book like "The Oregon Trail." Many of the questions already suggested for discussion, if answered intelligently, will help us to understand the man behind the book.

Does Parkman, as a young man out in the wild, show any of the characteristics of the Parkman of later years, the scholar in the study? (Compare Introduction, Part I.) Would you know from reading "The Oregon Trail" that the story was the adventure of a young man; or that it was written by a young man? If so, why?

WALDEN

Introduction. The important question in the minds of young readers who are brought in contact with a book like "Walden" will be, "What is the writer driving at?" It is exceptionally difficult to answer the question offhand in this instance, for the reason that all his life Thoreau was driving at two different things. He is now chiefly thought of as a student and lover of nature. If we use the word "nature" in its largest possible sense, the definition may pass. Thoreau was quite as much a philosophizer on men and nature as a natural historian; that is, one side of him was as much interested in questions of human nature and experience as the other side was in the minute observation of trees and birds and waters and seasons. As he grew older, the passion of observing and recording became stronger. His Journal shows that he distrusted it and tried to resist it, because he thought it made his imagination less active, unfitted him for his higher work of poet and philosopher. In "Walden" and "A Week on the Concord and Merrimack Rivers" there is no conflict between the two interests. Thoreau would not have lived his two years at Walden Pond if he had been merely a nature lover or merely a philosopher.

Thoreau's philosophy of life is stated with some fullness in the first three chapters of "Walden." These chapters were written on the spot, in the first glow of his experiment. The later chapters are more concerned with the satisfactions of life as Thoreau lived it in his lake-side hut, and less with the vices and follies of the world outside. It must be remembered that the book was not published till some seven years after the end of the Walden experience.

It is plain that "Walden" does not belong to any of the more familiar classes of books. It is not a book of nature study, nor of literary essays, nor of pure autobiography, nor of moral discourse; that is, it is not any one of these things, but partakes of them all. Yet there are other famous books with which it may naturally be classed, and which the student would do well to

read in connection with it: Izaak Walton's "The Compleat Angler," White's "Natural History of Selborne," "An English Village" by Richard Jefferies, and "Signs and Seasons" or "Riverby" by John Burroughs.

The Setting. Such a book has its setting, as distinct as that of any novel or play. Here it is the New England village and neighborhood of half a century ago. The railroad is still enough of a novelty to excite the imagination of the dweller by Walden Pond. Ice-harvesting by modern methods is a curiosity. The post office is the center of village life. Thoreau's escape from the village to what we should call his camp by Walden was regarded as a desperate experiment; it would hardly be noticed now. The student should be encouraged to draw contrasts and parallels between the country life of Thoreau's day and that of our own.

The following subjects may be suggested for themes or discussions:

1. The New England farmer's life as Thoreau saw it. (See chap. i.)
2. The misfortune of inheriting property. (See chap. i.)
3. The necessaries of life, and the natural way to get them. (See chap. i.)
4. Thoreau's "business" at Walden.
5. How Thoreau built his house. (See chap. i.)

The Argument and the Incidents. The argument, or drift of the book, is toward that independent search for the true way of living which seemed the main thing to Thoreau, as well as to Emerson and the rest of the "Transcendentalists." They believed that every man should go his own way; and this led them to distrust all commonly accepted beliefs. Hence we find Thoreau making many extravagant statements which have to be taken with a grain of salt, such as: "The greater part of what my neighbors call good I believe in my soul to be bad, and if I repent of anything, it is very likely to be my good behavior"; or, "I have lived some thirty years on this planet, and I have yet to hear the first syllable of valuable or even earnest advice from my seniors." (See chap. i.) He used a sledge hammer

because he wanted to be sure of making his impression. Attention should be called to the often sharp contrast between the passages in which he is delivering his message as a moralist and minor prophet, and those in which he is enjoying his nearness to nature and life at first hand. Contrast, for example, the pages in which he rails at modern social life, or industrial slavery (see chap. i), or the bad taste of the general reader (see chap. iii), with the serene chapters which follow on Sounds, and Solitude, or (in The Bean-Field) with the account of his farming experiment. In later chapters, as The Village (see chap. viii) and Baker Farm (see chap. x), the sharper note is heard again; but the second half of the volume is largely free from it.

The incidents which give the book its real charm are of the simplest kind. They have to do with Thoreau's experiences in the natural world, which he felt to be alive about him. Walden Pond, for instance, is like a person to him, as are all the ponds in the neighborhood. (See chaps. i, ix.) Even solitude is a companion. (See chap. v.)

The student may profitably try to reproduce in his own words Thoreau's description of the red squirrel's antics (see chap. xv) or of the appearance of Walden Pond in winter. (See chap. xvi.)

As subjects for talks or themes, the following may be suggested:

1. Thoreau's attitude toward wild animals.
2. Thoreau's experiences with the loon. (See chap. xii.)
3. The ice-making. (See chap. xvi.)
4. Birds in spring. (See chap. xvii.)

The Characters. With all Thoreau's love of solitude, and with all the sharpness of his attacks on society, he was anything but a hater of his fellow men. The chapter (vi) which follows that on Solitude begins, "I think I love society as much as most"; and so he does, when it does not begin with a capital. He often has visitors in his hut (see chap. vi), and every day or two he goes to the village "to hear some of the gossip." (See chap. viii.) Some of the human sketches in the book are among the passages to be remembered longest, for their perfect simplicity and

sympathy. Such is the picture of the luckless John Field (chap. x); of the old hunter who comes to bathe in Walden once a year (chap. xv); of some of Thoreau's predecessors on the shores of Walden (chap. xiv); and, above all, of the Canadian woodchopper for whom Thoreau had so high a regard (chap. vi). But of course the chief character in the book is Thoreau himself, and if he does not make us acquainted with him, it is not because he spares the pains. Whether he is flinging out at society in the large or at his fellow citizens of Concord; describing the habits of a bird or the formation of a tree; or simply expressing his love for the life of free Nature, — he is always throwing light upon himself for our benefit.

These subjects for themes and discussions have to do with Thoreau's attitude toward his fellow men:

1. Thoreau and his village neighbors. (See chaps. i, viii.)
2. Visitors to the hut at Walden. (See chap. vi.)
3. The railroad. (See chap. iv.)
4. His friend the poet. (See chap. xiv.)
5. The Canadian woodchopper. (See chap. vi.)
6. John Field. (See chap. x.)

These subjects are connected with his theories of life:

1. What to live for. (See chaps. i, ii, and iii especially.)
2. What to eat. (See chaps. i, xi.)
3. What to wear. (See chap. i.)
4. What to read. (See chap. iii.)
5. What to hope for, in the progress of the world. (See chap. xviii.)

Construction and Style. The chapters of "Walden" are not built upon any formal plan, but each of them develops simply and naturally. It will be useful for the student to draft an outline of some of them, say chapters i, v, xv.

He should also consider such questions as the following:

1. How does Thoreau's style compare with that of his friend Emerson?

2. How far does Thoreau's interest in theories of human life or in facts of natural history (see above) affect the structure of his chapters?

3. Classify the chapters according as they primarily express one or the other of these interests.

4. Do you find any passages that might be dispensed with? Where?

5. Which one of the chapters do you find most interesting? Why? Examine the chapter in question to see whether its construction or style, or both, have anything to do with your preference.

Thoreau's Life and Work. Henry David Thoreau was of French descent on his father's side. He was born in Concord, Massachusetts, July 12, 1817. At twenty he was graduated from Harvard without distinction. He was already under the influence of Emerson's theory of self-reliance, and he seems to have made up his mind to live his own life. Soon after returning to Concord he refused to pay a church tax which was still exacted of his fellow townsmen. He would not apply himself to any employment as a life work, but chose the freedom of the Jack-of-all-trades. He lived as cheaply as possible, and earned what he must have, teaching, surveying, carpentering, gardening, or plying his father's trade of pencil-maker. In 1845 he began his two years' experience at Walden Pond, in a hut of his own making, — the hermit-philosopher experience chronicled in "Walden." But he emerged abruptly from this solitude to take up Emerson's trade of lecturer-author. As a lecturer he had success, but his published work was small. Only two books by him, "Walden" and "A Week on the Concord and Merrimack Rivers," were printed during his lifetime. There is an account in his diary of his getting back from the publisher the unsold copies of the latter book. He carried them upstairs to his study, and his comment was, "I have now a library of nearly nine hundred volumes, over seven hundred of which I wrote myself." He was never married. In 1857 his father died, and for the sake of his mother and sister Thoreau took up pencil-making again in earnest. But he was already consumptive, and after a vain journey West, he returned to die in Concord, May 6, 1862.

His real fame came after death. Volume after volume was made up chiefly of unpublished material; and last of all has

come the Journal, which makes a full shelf of the authorized edition of his works. Here is the list:

1849. A Week on the Concord and Merrimack Rivers.
1854. Walden.
1863. Excursions.
1864. The Maine Woods.
1865. Cape Cod.
1865. Letters.
1866. A Yankee in Canada.
1881. Early Spring in Massachusetts.
1884. Summer.
1887. Winter.
1892. Autumn.
1906. Journal.

The chief books for reference are the standard biography, "Henry D. Thoreau," by F. B. Sanborn (American Men of Letters Series); "Familiar Letters," edited by F. B. Sanborn; "Life of Thoreau," by H. S. Salt (Great Writers Series); Thoreau, by J. R. Lowell, in "Literary Essays"; "Familiar Studies of Men and Books," by R. L. Stevenson.

"AN INLAND VOYAGE" AND "TRAVELS WITH A DONKEY"

Introduction. Stevenson says of the first of these essays that the book was planned as a "jolly book of gossip." To make serious work of the reading will defeat the author's purpose. The approach must be made in that spirit of appreciation with which one reads the letters of an adventurous friend. Then will the quaintness of the circumstances, the narrator's joviality, and the cleverness of the pictures of scenery and people effectively stimulate and advance the reader's interest from page to page until the informal account of these novel and enjoyable excursions is completed.

The Setting. The pen pictures may be supplemented by a stock of such photographs or lantern slides as are available of Holland, Belgium, northern France, and the region of the

Cévennes. J. A. Hammerton's "In the Track of R. L. Stevenson" (New York, E. P. Dutton & Co.) will be found very useful. The attention of the class may also be called to such narratives of similar experiences in these and other countries as may appear from time to time in the illustrated magazines.

The Essays. Some contrasts and resemblances in style and in point of view may be profitably drawn between Stevenson and Washington Irving, the Queen Anne essayists, and such modern writers as Hopkinson Smith and Henry Van Dyke. Kindred topics mentioned in "The Sketch Book" and "The Inland Voyage" may furnish material for short themes. The narrative character of the "De Coverley Papers" renders them of capital importance in work of this nature. Fruitful material may be found for comparison between the circumstances of life in rural England as depicted by Irving in "Bracebridge Hall" and "The Sketch Book," and those in the countries and among the people mentioned in the "Inland Voyage" and in the "Travels with a Donkey." Possibly, in connection with the study of the first of these volumes, some note may be made with reference to the change from the conditions of life in France, at the time of the French Revolution, as depicted by Charles Dickens in "A Tale of Two Cities."

The vividness of the descriptions of people and places should stimulate the class to attempt narratives of similar excursions undertaken during the summer vacation or on holidays. If any of them have had the advantage of camp life or a yachting cruise or a tramping trip, abundance of excellent material should at once suggest itself. These essays of Stevenson's will then become the mold into which the new matter is poured, and the task of the teacher will be chiefly confined to maintaining, in the new mass, that unity and logical order in which Stevenson excels.

Stevenson in one of his short poems — "Foreign Children" — has suggested an interesting philosophy of life. Goldsmith has presented in "The Traveller" a similar view. After reading "An Inland Voyage" and "Travels with a Donkey," it would

be well for the class to discuss what new light they have on the subject expressed in the following quotations:

Man's "first best country ever is at home."

"You may paddle all day long; but it is when you come back at nightfall, and look at the familiar room, that you find Love, or Death, awaiting you by the stove; and the most beautiful adventures are not those we go to seek."

Themes or discussions may be based on such subjects as these from "Travels with a Donkey":

1. Write a journal of a similar adventure, real or imaginary.
2. Describe the true character of Modestine.
3. What impressions do we gain concerning the inhabitants of the Cévennes?
4. The pleasures and advantages of life in a Trappist monastery.
5. Would you follow the example of the "young private of foot"?
6. The noises of silence.
7. The misadventures of the pack.
8. The dinner at Pont de Montvert.
9. Describe a "horrific country after the heart of Byron."
10. The Camisards and the Covenanters.
11. The work of Bruce and Wallace.
12. Sir Cloudsley Shovel.
13. The life of the old shepherd in the black cap as told by himself.
14. Which excursion was the more enjoyable, and why?

These subjects for themes or discussions are based on "An Inland Voyage":

1. The Antwerp Docks.
2. Compare the Hôtel de la Navigation with the Admiral Benbow in "Treasure Island."
3. A day on a canal boat.
4. The humor of discomfort.
5. Describe the race with the champion canoeist.
6. The career of the driver of the hotel omnibus.
7. The dangerous character of boys.
8. Cigarette's praise of country scenes.
9. The opinions of Pont-sur-Sambre concerning peddlers.
10. The holidays in a tilt cart.
11. What some inhabitant said of the visit of the travelers.

12. The happiness of being a tree in the forest of Mormal.
13. The donkey's revenge.
14. Write a letter for Cigarette describing Arethusa's accident.
15. The influence of national songs.
16. Ballooning *versus* canoeing.
17. Misconceptions as causes of quarrels.
18. Describe the adventure at La Fère from the point of view of the landlady.
19. Compare the description of Noyon Cathedral with Irving's and Addison's "Westminster Abbey."
20. Write a letter home describing the most interesting of the adventures.

Construction and Style. Stevenson's language may well call for some special study. Power to write is acquired by conscious imitation. Benjamin Franklin's treatment of the *Spectator* as a model is sufficiently familiar after a study of his "Autobiography." Stevenson confesses (A College Magazine) he early "played the sedulous ape" to certain masters of prose. Imitation is also valuable in developing an appreciation of an author's style. These special essays will be found of great service in connection with the work in English composition; the teacher, of course, being familiar with Stevenson's other essays on "Style in Literature: Its Technical Elements," "A Note on Realism," and "The Morality of the Profession of Letters."

The attention of the class should be directed to Stevenson's skill in phrase making. The teacher may well ask the pupils to consider whether Stevenson's style is so marked as to differentiate it from the work of other authors, and if so, why?

Questions as to Stevenson's use of figures of speech, his power of pathos, and his sense of humor will reveal the pupils' discriminating and careful reading. The satiric touch in many of the paragraphs should not pass unnoticed. His sympathetic appreciation, his sincerity, the clearness of his insight, should not fail of comment. The class may be asked to write a theme describing the chief points of Stevenson's style, and be required to cite passages to illustrate his application of the canons of clearness, force, and beauty.

Stevenson's skill in the use of quotations and allusions should be scrutinized, and some inference drawn as to what were his habits, his likes and dislikes, and his favorite books, at the time these essays were written. The structure of the sentences as they become, from time to time, periodic, loose, balanced, exclamatory or interrogative, long or short, antithetical or epigrammatic, may be discussed, and their effectiveness, in the form presented, may be analyzed. The vividness of his adjectives, the definiteness of his epithets, and his command over semitechnical expressions may seem, at first, too spontaneous for analysis. A little weighing of the effective and precise use of words in his sentences will show that his style, — in its melody, rhythm, force, and clearness, — is the product of an art delicate and restrained, careful in the selection of the material with which he builds and which he polishes with the care of a worker in ivory. (See Preface.)

Stevenson's Life and Work. The revelation the author makes of himself in his work will naturally lead to a careful examination of his career. This may be based on the article in the "Dictionary of National Biography," with such attention to Balfour's "Life" and to the collection of "Letters" edited by Sir Sidney Colvin as time permits. The pupils may well have their attention directed to his learning, his love of nature, the fame which became his, the persistency of his ambition, and the constancy of his friendships. Themes may be written upon his character as he himself presents it, and passages may be cited to sustain the views advanced.

What can you tell of his family? For what were they noted, and how much did Stevenson owe to heredity and early environment?

From the reading of "An Inland Voyage" and "Travels with a Donkey," what do you think were Stevenson's chief characteristics?

As we compare him with other writers, what were his special talents? his limitations?

For more information about Stevenson's life and work, see the Study of "Treasure Island."

GROUP V

DESCRIPTIVE AND LYRIC POETRY

I. DESCRIPTIVE POETRY

THE DESERTED VILLAGE

Introduction. An oral reading of the poem, with time for rereading and enjoying the best passages, may well precede any study of political, industrial, or literary conditions, indispensable though these are to the full understanding of a work that is to such an unusual degree the product of the age in which it was written. (See pp. ix–xii.) If the author's purpose is not clear to the pupil, he may be referred to page xxii. He should also read "The Traveller," "She Stoops to Conquer," and "The Vicar of Wakefield."

For comparison or contrast with "The Deserted Village," Burns's "Cotter's Saturday Night" or Whittier's "Snow-Bound," rural idyls of somewhat similar type, may be taken up. Or Goldsmith's poem may be compared, on the one hand, with purely didactic or reflective poems, like Pope's "Essay on Man," Johnson's "Vanity of Human Wishes," or his own "Traveller," and on the other hand with concrete poems of human interest, like Tennyson's "Idylls," Scott's narrative pieces, or Arnold's "Sohrab and Rustum." The teacher will explain that in the early eighteenth century a characteristic poetic method was to proceed from the abstract to the specific: the poet chose some general or abstract theme, and composed his poem of concrete illustrations of this theme. Characteristic subjects are Time, Procrastination, Riches, The Pleasures of the Imagination.

A different and possibly more successful method is to select one specific instance from human life, and leave the reader to generalize, as in Shakespeare's "Macbeth," "Hamlet," and "Othello," where the eighteenth century might have given us treatises on ambition, revenge, and jealousy. Both methods are legitimate. Goldsmith wrote when standards were changing. There is crossing of the two methods in "The Deserted Village." The poem purports to be a treatise on the dangers of increasing wealth; but the real poem is composed of the incidental material, the specific illustrations. They impress us more forcibly than his moral and economic theories. Goldsmith is best when he is least the economist and most the poet.

The Material. The following are general questions and topics for discussion:

What in brief is the theme? How long does it take Goldsmith to get to this? How soon do you catch the tone of the poem? Point out the details of scene and the social pastimes mentioned in the opening. Does the poet aim to give a distinct individual picture of the village, or to give to the imagination vague suggestions of its atmosphere and life? Do conditions in modern England bear out Goldsmith's fears concerning the accumulation of land in the hands of a few owners? What idea do you get of the poet's temperament and life in lines 83–110? Does Goldsmith show personal feeling in presenting the character of the preacher? If so, why? (See p. xiii.) In the description of the inn, do any details seem likely to have been invented, or do they seem quite real? What are the poet's reflections (lines 265–286) on the effects of the increase of wealth? What is the condition described in lines 303–318? What is the fate of the inhabitants of Auburn? Is their lot painted hopefully by the poet? How accurate is his description of the New World? What are some of the scenes on the day of the departure of the emigrants? How economically sound is Goldsmith's idea of the dangers of commercial prosperity? Were the times truly so degenerate? (See p. 10.) Contrast lines 385–394 with "The Cotter's Saturday Night," page 24, lines 10–15, in the Standard English Classics edition of "Representative Poems of Robert Burns." Was Burns indebted to Goldsmith? Is the apostrophe to poetry at the close suited to the theme? Contrast with this the prayer at the close of "The Cotter's Saturday Night."

Theme subjects and additional topics are the following:

1. Can Goldsmith's village be located? (See p. xxiii.)
2. Goldsmith's economic theories.
3. Contrasts in the poem between city life and rural life.
4. Comparison of the descriptions in the poem with those in Milton's "L'Allegro."
5. Comparison of the humor of the poem with Pope's "The Rape of the Lock."
6. Village scenes and life in Auburn.
7. Description of the schoolmaster.
8. Description of the parson.
9. Points of resemblance between Goldsmith's poor parson and Chaucer's. (See Appendix, p. 55.)
10. Resemblances between Goldsmith's poor parson and Dryden's. (See Appendix, p. 56.)

Construction and Style. It should be remembered that poetry in the eighteenth century was much read aloud. Where each thought, phrase, and cadence was confined within the limits of the couplet (p. xxiii), there was a resulting gain in lucidity for the hearer. The heroic couplet, treated as Goldsmith handled it, would afford no adequate medium of expression for the shifting moods and impetuous outbursts of modern poets; but it conveyed adequately for our eighteenth-century ancestors the even reflections and the contemplative mood that best pleased them.

In these days of variety and informality of style, Goldsmith's diction is likely to make less appeal. He shares with his time its preference for words of Latin origin over the simpler and more concrete vernacular forms, and its love for the personification of abstract terms. One of the marked traits of eighteenth-century poetic diction is a liking for stereotyped lines and phrases. Each noun has its set epithet, like "modest innocence," "humble worth," "glassy brook," "refulgent lamp." A good exercise is to select stock phrases from certain passages in Goldsmith's poem (see lines 40–41, 360–361) and compare them with the fresher or more individual phrasing or word usage in passages from Milton or Tennyson. Goldsmith also illustrates the contemporary tendency to repeat words (see "bowers," lines 33, 37,

47, etc.; "train," lines 63, 81, 135, etc.), and the contemporary liking for onomatopœia (see lines 114, 119, 121, etc.).

Does Goldsmith use many figures? Are they attractive in themselves? valuable in the poem? Compare his figures with those of a few other poets. Point out fine lines and beautiful passages.

Goldsmith's Life and Work. See Introduction, pages xii–xx. Describe Goldsmith's early life; his college career; his attempts at various professions; his travels; his experiences on returning to England; his personality. What was the nature of his earliest literary work? What are his most successful works?

For other books on Goldsmith, see page xxvi. For a further discussion of his life and work, see the Studies of "The Vicar of Wakefield" and Irving's "Life of Goldsmith."

SNOW-BOUND

Introduction. Whittier has called "Snow-Bound" a "winter idyl," — a picture of winter in New England. Other well-known descriptions of winter scenes that may be compared with "Snow-Bound" are Emerson's "Snowstorm," Longfellow's "Woods in Winter," Scott's "Marmion" (Introduction to Canto VI), Lowell's "Vision of Sir Launfal" (Prelude to Part Second), and Blackmore's "Lorna Doone," chapter xlii. The student should also turn to Thomson's Winter in "The Seasons" and to notable passages in Cowper's "Task." He may also search for similar descriptions in the poetry of Wordsworth and Bryant. Other poems in which Whittier describes New England scenes are "The Huskers," "The Frost Spirit," "A Dream of Summer," "Storm on Lake Asquam," and "The Tent on the Beach." The poem as a whole may be compared with Burns's "Cotter's Saturday Night" and Goldsmith's "Deserted Village."

The Material. The title indicates the circumstances of the poem, and the poem tells what is done and said under those circumstances. The author describes his boyhood home near

Haverhill, Massachusetts, and one may still see the house, the barn, and the surroundings as Whittier knew them in his youth. The student may properly make a list of the lines that show the poet's exact knowledge of the subject.

The following topics may suggest the nature of the material that Whittier employed, and are suitable for short themes or discussions:

1. A boy's life on a New England farm. (See lines 18–30, 66–93.)
2. A girl's life on a New England farm. (See lines 360–365.)
3. Old-fashioned games. (See lines 444–445, 462–466.)
4. A country schoolmaster. (See lines 438–479.)
5. Chores. (See lines 19–22.)
6. Advantages and disadvantages of surroundings such as Whittier describes.
7. Sentiments of home, of life and death, of religion, of hope and happiness.

In the material of the poem the characters are particularly important. The picture includes a characteristic group of "old New England stock." Who are assembled at the hearth? Is the picture of Whittier's father clear? (See lines 66–67.) Are the descriptions concise? sympathetic? Which one of the group was the dearest to the poet? Does he believe in satire? (See lines 579–589.) Read the poem "Ichabod" to see how he expressed himself when he disapproved of a person's actions. Write in prose Longfellow's description of Evangeline (lines 60–81) and Whittier's description of his aunt (lines 350–370). Which poet's picture do you prefer? Write sentence descriptions of the characters in the poem. Show that Harriet Livermore is used by way of contrast to emphasize the sweetness of the Whittier household.

These subjects may be used for themes:

1. Contrast the character and fortunes of Harriet Livermore with those of Whittier's mother.
2. Describe fully the character that you like best, and be prepared to show that your theme is true to the suggestions of the poem. What in the character does Whittier wish us to admire?

Construction and Style. The plan of the poem is simple and effective. The snowstorm shuts out the great world from the Whittier household and centers attention on the family. The reader forgets everything that does not interest the little group, and is eager to know as much as possible about each person in it. The wildness of the storm and the complete isolation of the family also make the hearth seem doubly cozy and add to the importance of each person present. Thus the reader listens naturally to the stories, plays the simple country games, and peeps into the few treasured books. The next morning the farmers, breaking out the roads, suddenly bring back the outside world again; the doctor rides by; the floundering carrier brings the village paper:

> Wide swung again our ice-locked door,
> And all the world was ours once more.

Show that the poem is coherent, and that each picture is naturally introduced. Make a list of the important descriptions in the poem. Do all the smaller pictures blend in the larger one? Compare the poem with Scott's "Lady of the Lake." Compare the description of the Whittier fireside (lines 155–178) with Longfellow's "Evangeline" (lines 199–217).

The following subjects are suitable for themes and discussions:

1. Separate the poem into introduction, body, and conclusion.
2. Write a theme on a subject suggested by line 325, or lines 361–362.
3. Describe a snowstorm in your own words. Compare your theme with the description in the poem, noting particularly Whittier's use of adjectives to make a description vivid. (See lines 1–18, 41–65, 93–125, 143–154.)

A true poet sees clearly, is a close observer. Show that Whittier has a good knowledge of details. (See lines 33–36, 41–46, 273–283.) Lines 175–177 are intended as an introduction by contrast to the "hearth-fire's ruddy glow" described immediately afterwards. Show that the following lines suggest other contrasts: 224–255, 274–283; 333–349, 625–628.

These subjects may suggest short themes or discussions on the style of the poem:

1. Whittier's use of two adjectives to one noun, and double adjectives to give terse descriptions. (See lines 6, 11, 45, 58, 63, 66, 100, 135, etc.; 12, 34, 118, 131, 155, 218, 395, etc.)

2. Make a list of the adjectives in the first eighteen lines and show how each is appropriate.

3. Point out similes or metaphors in the following lines: 39–40, 60–61, 130–131, 281, 428–431, 725.

4. Point out all the figures of speech in lines 715–739.

The poem is written in iambic tetrameter riming couplets. Scan a few lines to show why the meter is so named, and contrast the rime and meter with those of "The Lady of the Lake" and "Hiawatha."

Whittier's Life and Work. John Greenleaf Whittier was born in 1807 and died in 1892. His life, therefore, covers the greater part of the nineteenth century, and was practically all spent in New England. He was brought up on a farm where there were few luxuries but much hard work, which, added to natural ability, finally gave him success.

Whittier considered himself almost an old man when "Snow-Bound" was published, in 1866. He had lived through the Civil War, and in a long series of poems had spoken well for the cause of negro emancipation. He had seen that cause triumphant and his "winter idyl" recognized as a successful poem. He still wrote. By constant and wide reading he supplemented the narrow education of his younger days, and his later poems show a wide range of subjects. He came to know many of the great men of his time, as Lowell, Bayard Taylor, Webster, Sumner, and Garrison. Still he remained a New England poet, and his best work is based on such scenes as are found in "Snow-Bound."

The authorized biography is Pickard's "Life and Letters of Whittier." Those who wish a shorter account will find an excellent sketch prefixed to the Cambridge edition of the poems. See also G. R. Carpenter's "Whittier," in the American Men of Letters Series.

II. LYRIC POETRY

LYCIDAS

Introduction. Into what three well-marked periods is Milton's career divided? Where does "Lycidas" stand? (See line 193.) What strong hint of the public career of Milton does "Lycidas" contain? (See lines 108–132.) What hint of his ambition as a poet? (See lines 70–84.)

In view of the variety of measure and the recognized harmony of the language employed in "Lycidas," the pupil should read the elegy aloud until he becomes familiar with the pronunciation of the words and the flow of the rhythm. To understand the poem is by no means enough; he should be led to feel it, to perceive that it is no mere academic exercise, to sympathize with the poet's glowing fervor for a great cause, and to make a personal application of the noble closing note of consolation. Then he will be in a position to enjoy the most sympathetic reading of the poem the teacher can give.

The Material. The occasion for the writing of the poem may be gathered from page 115. For what life work was Edward King intended? Does that appear prominently in the poem? (See lines 108–131, and Notes.) Where did Milton find the name Lycidas, and why did he apply it to his friend? (See p. 116.) What passage refers particularly to his companionship with his friend at college? (See lines 23–36.) In what tasks and enjoyments were they associated? Can "the star that rose at evening bright" mean Venus, or Hesperus, the evening star? May not Milton have intended some other star, possibly the full Moon, — as when he called the Sun the day-star? (Compare the note on line 30 with that on line 168.) What passages deal

especially with the manner of King's death? (See lines 50–55, 88–102.) Observe how the sea has its complement of spirits, just as the land has in "Comus." Note the special grief of Cambridge in lines 103–106. What is the "two-handed engine" of line 130? Why is "Alpheus" addressed in line 132? Who is the "Angel" of line 163?

Construction and Style. Why does Milton speak of this elegy as a monody? Why is it called pastoral poetry? (See p. xxxi.) Why is it designated as a "Doric lay" in line 189? Mention lines in which proper names help the musical effect. Whence is the general metrical structure borrowed? (See p. xxxii.) Compare it with other elegies often placed in the same class, — Shelley's "Adonais" (see p. xxvi) and Tennyson's "In Memoriam." Is there any resemblance in form? in substance? in spirit or temper? Compare it with Matthew Arnold's "Thyrsis."

For collateral reading, not of the same class, which will perhaps sufficiently show the names, merits, and spirit of Milton's earlier contemporaries, pages 165–175 of Manly's "English Poetry" are recommended. The pages immediately following in the same book contain several of the most important of Milton's early poems which must strongly appeal to any pupils who enjoy "Lycidas."

The following subjects are suggested for themes or discussions:

1. The college life of Milton's day. (See Masson's "Life.")
2. Milton's conception of fame and his aspiration after it.
3. Milton as a patriot.

Milton's Life and Work. The pupil may write a connected account of Milton's early manhood, using the encyclopedias, histories, etc., at his command. The first volume of Masson's "Life of John Milton" (referred to in the Introduction, p. li, and covering the years to about 1639) contains abundant material.

In addition to the pages of Manly's "English Poetry" already specified, the pupil may consult Professor Schelling's "Book of Seventeenth Century Lyrics," a well-edited collection of poems

that show the development of lyrical skill in Milton's time and a little later. The same editor's "Elizabethan Lyrics" contains verse a little earlier and doubtless influential upon Milton's youth. For a suggestion of ancient poets that may be introduced to the pupil, see note on line 189.

Some of these subjects may be used for themes or discussions:

1. America in Milton's early manhood.
2. Milton's puritanism.
3. The breadth of Milton's scholarship.
4. Milton and Dryden.
5. The life purpose of Milton.

For further discussion of Milton's life and work, see the Study of "Paradise Lost," Books I and II.

"L'ALLEGRO" AND "IL PENSEROSO"

Introduction. After sufficient reference to Milton's early life to give some point to the fact that all the poems in this volume were probably written during his residence at Horton, the teacher should read these two lyrics to the class and have the pupils read them aloud until they become familiar with the rhythm. It is very important to remember that such work as mastering allusions should never be allowed to hinder pupils from seeing for themselves that the poems are like exquisite music which any one will be the richer for having in his mind. After the meaning has become clear, the pupils should pick out and learn what seem to be the most beautiful lines.

The Lyrics. The two lyrics are so similar and supplement each other so thoroughly that the most obvious way of studying them is through comparison and contrast. (See p. xxiii.)

Note the allegorical comparisons of Mirth and Melancholy. Do they express the emotions of two different persons, or of the same person in different moods? Is it likely that Milton himself entered into the one mood as perfectly as into the other? Select the points of contrast between the two moods as respects the favorite time of day, society, music, the drama, etc.

For Milton's estimate of the dramatists Ben Jonson and Shakespeare, see pages 68, 69. To which of Shakespeare's comedies could the designations "sweetest," "Fancy's child," and "native wood-notes wild" most fitly be applied? Examine "As You Like It," "The Tempest," "A Midsummer Night's Dream," or "Cymbeline," for woodland scenery, as well as for idealistic conditions, fairies, and spirits that might suggest "fancy."

Structure and Style. Mark the divisions of the poems and state the subjects of the divisions in parallel columns for comparison. Why are the poems called "descriptive lyrics"? (See p. 43.) Was it an age for lyrics? (See Manly's "English Poetry," pp. 165–175.) Might the poems be called lyric idyls, bearing in mind the fact that idyl meant originally a little picture? Discuss the metrical forms employed in the poems. Find instances of double rimes, passages of special harmony, places where the sound echoes to the sense, favorite pictures, and passages which present syntactical difficulties.

Explain in "L'Allegro," line 10, "Cimmerian desert"; line 29, "Hebe"; line 40, "unreproved"; line 45, "to come"; (Who or what is the subject of the infinitive?) line 67, "tells his tale"; line 80, "cynosure"; line 102, "Faëry Mab"; line 136, "Lydian airs."

Explain in "Il Penseroso," line 6, "fancies fond"; line 18, "Prince Memnon's sister"; line 23, "Vesta"; line 55, "hist along"; line 74, "curfew"; line 88, "thrice great Hermes"; line 116, "great bards"; line 154, "genius"; line 159, "storied windows."

The following subjects are suitable for themes or discussions:

1. Milton's attitude toward nature. (See p. xix.)
2. Milton's life at Horton.
3. Milton's abandonment of the ministry as a calling.
4. Milton's studies at Horton.
5. Milton's aspiration as a poet.
6. Milton's relations with his father.

For a discussion of Milton's life and work, see the Study of "Lycidas."

GRAY'S ELEGY

Introduction. The teacher cannot afford to deprive pupils of the pure pleasure he can give them by a thoughtful oral reading — if possible without interruption — of this justly celebrated and very noble poem. This may well follow an extremely brief introduction. Then may come a rereading of the poem and a discussion of the best lines, and such questions and explanations as will prepare the class for the further pleasure of reading the poem carefully themselves and committing much of it to memory.

Written shortly after "The Deserted Village," the "Elegy" has more in common with later English poetry than Goldsmith's poem. In many respects Gray anticipates the next generation of writers. He has genuine nature passages, is concrete in description and definite in suggestion. His poem is formal, perhaps, but is charged with real emotion; and he has, like Goldsmith, humanitarian feeling and democratic sympathies. As regards form, he substitutes for the popular heroic couplet the heroic quatrain, and, for the most part, individual for stock phrasing. In common with his age he likes to generalize and to moralize. He does not call to mind individual villagers buried in the churchyard, nor individual graves; his elegy, except at the close, if not even then, is general, — is an elegy over a type or a class.

The "Elegy" may be compared with Milton's "Il Penseroso" — a purely reflective poem — and his "Lycidas" — an individualized elegy. Later elegies, also more purely personal, are Shelley's "Adonais," Arnold's "Thyrsis," and Tennyson's "In Memoriam." Noteworthy in "churchyard" poetry before Gray is Blair's "The Grave" (1743). Among American poems influenced by the popularity of the "Elegy" may be mentioned Freneau's (1752–1832) "Eutaw Springs" and "The Indian Burying Ground," and Bryant's "The Knight's Epitaph," "Hymn to Death," "Thanatopsis" (in some of its aspects), and many other pieces.

The Material. Owing to the general nature of the poem, unless it is read very carefully, the impression left by it is likely to be somewhat vague. Yet it is in reality a series of sentiments on death oft thought before "but ne'er so well expressed," to which Gray has added familiar and appropriate images from nature and life. The description of Stoke Poges (Appendix, pp. 61–64) testifies to the essential local accuracy of Gray's descriptions.

The following analysis shows the material as well as the structure and the sequence of thought:

THE POET'S PERSONAL APPROACH TO HIS THEME

1–12. Introduction, establishing the twilight setting and the atmosphere or tone of the poem.

13–28. The lowly graves in the churchyard. Reminiscences of those buried there.

THE ELEGY PROPER

29–44. Meditations on the shortness and meagerness of the annals of the dead villagers.

45–60. And on their restricted opportunities.

61–76. The poet reflects that there are blessings as well as limitations in such a lot.

77–92. He notes that even these humble people have their crude memorials; this in response to the universal craving to be remembered after death.

THE POET'S PERSONAL CLOSE

93–116. The poet imagines himself in the position of those over whom he meditates. He sketches a picture of himself as he might have appeared to a chance observer.

116–128. He gives an epitaph, which, in his assumed character of the preceding stanzas, might suitably have been placed over his grave.

Show the appropriateness of the time, the place, and the surroundings, to the thought expressed. Would the poem have had the same popularity had it dealt with high rather than lowly life? How far is the popularity of the poem due to the universal interest of the theme?

Construction and Style. (See above and pp. 21–24.) What is the verse form? Is it appropriate to the theme? What is notable in Gray's handling of it? Name other poems written in this verse form. Point out instances of the tendency to personify abstract terms. Point out conventionalities of style, like the use of vague Latinized terms, or of stock phrases. Point out instances of fresh and individual phrasing. Comment on the fact that nearly all lines are "end-stopt" and therefore contain ideas of convenient and nearly uniform length. Compare the poem in this respect with the heroic couplet of Pope and Goldsmith and the blank verse of "Paradise Lost" and "Hamlet." Note memorable lines. Does there seem to be a large number of familiar quotations in the poem? What does that signify? Compare "Hamlet" in respect to familiar quotations. Can you re-word any passage for the better? Can you suggest why Gray's original line and stanza,

Some village Cato, etc.,

is or is not preferable to the present reading,

Some village Hampden, etc.?

Additional topics for discussion or themes are:

1. The love of nature shown in the "Elegy."
2. A comparison of the descriptions with those in "The Deserted Village."
3. In what stanzas does Gray follow contemporary modes? In what does he break away?

Gray's Life and Work. (See Introduction, pp. 17–21.) To whom did Gray owe his bringing up and his support at school? Where did he travel? Describe his life at Cambridge. What did he write besides the "Elegy"? Explain the scantiness of his literary production. (See Matthew Arnold's essay on him.) What other possible explanation can you offer? Describe Gray the man, and the impression he made on his contemporaries.

In addition to the life by Dr. Samuel Johnson, in his "Lives of the Poets," — one of the worst in that series, — and Gosse's,

in the English Men of Letters Series, other easily accessible books and essays on Gray are referred to in the Bibliographical Note, page 25. At least two or three of his letters should be read in class.

"THE RAVEN" AND OTHER SELECTIONS FROM POE

Introduction. Both Poe and his writings present so many peculiar and exceptional features that the study of this work must be approached with more than usual care. (See Preface and p. xii.) It must be remembered that many important characteristics of Poe's writings are explained by his temperamental peculiarities. (See pp. xviii–xix, xxi–xxii.) Another fundamental thing to remember is that Poe was a critic as well as a poet and story-writer; in fact, each of these phases of his genius influenced the others. He had very definite and original theories of the nature of true poetry and the way a short story should be written. (See pp. xxii–xxiii, xxv–xxvi.) In both cases he attained with marvelous skill the qualities and results which, as a critic, he held to be admirable in these forms of literary art.

In studying Poe much depends upon circumstances, especially the age and advancement of the students, the extent of their previous acquaintance with Poe, and their attitude in beginning the reading. As a rule, however, it will be best to leave the Introduction until there has been a first reading of a number of the poems and several of the stories. As this work proceeds, skillful questions will lead the pupils to note the distinctive qualities. In each case, at the conclusion of the preliminary reading, the student might be asked to write a short account of these peculiar characteristics, depending upon his reading and the classroom discussion. The papers may be preserved and the results compared with the critical comments of the editor in the Introduction (pp. xxii–xxix) and in the Notes.

In a second and more careful reading, both the poetry and the short stories should be examined with a view to seeing whether the author applied his critical theories to his own

writings. Properly managed, this will prove a very interesting exercise. The Notes (including numerous questions) on the separate poems and tales will furnish many suggestions.

The Poems. Most of the author's poetic productions worth knowing, and nearly all that will interest the young student, are included in the Standard English Classics edition. The Notes contain questions and suggestions for study. The student should observe the circumstances of each poem, note the effect produced by each poem, and make some brief analyses of characteristic methods of Poe, as his use of the refrain, of recurrent rimes and words, of alliteration, of phrases purposely made vague and symbolic, — all of which are well illustrated in "The Raven," "Ulalume," "Annabel Lee," and other poems.

The Raven. Where and when was the poem first published? What confidence have you in the account of its composition given by Poe in "The Philosophy of Composition"? Point out instances of alliteration. Explain line 47, "Plutonian"; line 82, "nepenthe"; line 93, "Aidenn." Point out lines that seem obscure. Discuss the meter employed.

The following subjects may be used for themes or discussions:

1. Reasons for the popularity of the poem.
2. Why is it so effective for purposes of recitation?
3. What do you know about ravens, particularly in literature?
4. Do you discover any moral in "The Raven"?

The Stories. In the field of the short story Poe was not only a master workman who profoundly influenced other writers; he marks an epoch in the history of that literary form. A good statement on this point is to be found in Canby, "The Short Story in English," chapter xi. The stories given in the Standard English Classics edition include all the types of Poe's work except the "prose poem" and the tales intended to be humorous, satirical, or grotesque. Of the last-named class, "The System of Doctor Tarr and Professor Fether" might be read as the least unsatisfactory. Some of the best stories of the other types are

mentioned in the Introduction (pp. xxvii–xxviii). Other stories that may prove interesting, and are worth reading, are "The Pit and the Pendulum" and "The Imp of the Perverse." Suggestive questions for the study of several of the stories will be found in the Notes.

Students who like the pseudo-scientific tales should read some of the numerous works of Jules Verne. The stories of double personality may well be supplemented by Stevenson's strong study of "Dr. Jekyll and Mr. Hyde." In connection with the tales of fear, horror, and morbid psychology may be read "Tales of Soldiers and Civilians," by Ambrose Bierce, and some of Guy de Maupassant's stories. Similar to the "prose poems" are many of the sketches in "Pastels in Prose," translated from the French by Stuart Merrill. Fitz-James O'Brien's stories, especially remarkable for their ingenuity, are suggestive in many respects of Poe's. Nothing in Poe's work is likely to be of more interest to the high-school student than his detective stories of analytical reasoning. This interest should certainly be stimulated by an introduction to Conan Doyle's famous detective in the "Adventures of Sherlock Holmes," "The Sign of the Four," "A Study in Scarlet," and "Memoirs of Sherlock Holmes." It will prove both interesting and profitable to compare the stories of Poe and Doyle, especially as to skill in construction, style, dialogue, character-drawing, personal interests and peculiarities of the hero. For instance, compare in some detail Doyle's "Scandal in Bohemia" with Poe's "Purloined Letter."

Poe's Life and Work. Outline briefly the events of Poe's life. What personal characteristics were probably fostered by the conditions of his boyhood? (See pp. xi–xii.) Does it seem likely that the poverty of his mature years influenced his character? Are there any characteristics of his literary work that can be wholly or partly explained by events or conditions in his life?

Mary Newton Stanard's "Dreamer" (Bell Book Company, Richmond, 1909) is a very interesting and helpful study, being a romantic rendering of Poe's life story. Poe's life and work have been the subject of much literary controversy; a good general

statement is to be found in J. M. Robertson's "New Essays toward a Critical Method." G. E. Woodberry's life of Poe in the American Men of Letters Series is convenient for the facts of the biography. See also the same writer's fuller "Life" in two volumes and the biography and volume of correspondence prepared by the late Professor James A. Harrison. The two chief editions of Poe's works are the "Virginia," edited by Professor Harrison, and that edited by Mr. Woodberry and the late Edmund Clarence Stedman.

GROUP VI

EXPOSITORY AND ARGUMENTATIVE PROSE

BURKE'S CONCILIATION WITH THE COLONIES

(With References to his "American Taxation" and his "Letter to a Noble Lord")

Introduction. Burke's speech on "Conciliation with the Colonies" expresses the final appeal of the English friends of the American colonies to the House of Commons, the popular branch of the English Parliament which corresponds to the House of Representatives of the United States Congress.

The great principle that influenced all Burke's thoughts and acts was expediency, the desire to do whatever was just and generous and practical under the circumstances. (See C. C.,[1] pp. xlii–xliii, xlv.) He hoped to persuade England to treat her American colonies fairly, chiefly because they were English and because it was for the permanent advantage of England to do so. He sought to avoid ill-feeling, not only because of the injustice to the Americans, but also because of the debasing effect of such unjust measures on the English themselves.

The best preparation for a study of the "Conciliation" is a careful reading of "American Taxation." This earlier speech (see A. T.,[1] pp. xxi–xxii) shows how the quarrel with the Americans was due to the vacillating colonial policy of the English Parliament. But this first speech did not succeed in convincing the party in power of their mistakes. They continued to treat the Americans arbitrarily, as if they were spoiled children requiring

[1] C. C. = "Conciliation with the Colonies"; A. T. = "American Taxation"; both in the Standard English Classics edition.

punishment. As a last effort, Burke in "Conciliation" attempted to show Parliament that because of the conditions in the colonies and the character of the colonists, the only sane course was to meet them halfway in the dispute.

Both speeches should be read rapidly in succession. Notice the confidence of the first speech and the hope of the second. The first is full of sarcasm and character sketches; the second is full of political wisdom and foresight. An appreciation of these speeches requires an acquaintance with the main facts of the American Revolution. The most popular summary of the causes of the Revolution is the Declaration of Independence.

The American side of the question is well presented in John Fiske's "American Revolution," and the English side may be easily learned from Green's "Short History of the English People" (chap. x) or Lecky's "England in the Eighteenth Century" (chap. xi). See also Trevelyan's "American Revolution."

Brief and interesting reports may be made to the class on

1. An outline of the events preceding the Revolution.
2. The story of the Revolution.
3. Why did the Americans revolt?
4. Why did England refuse the American demands?
5. How did England treat the Americans after the Revolution?

A very interesting topic for discussion in class is, "Was Burke disloyal in not supporting his country against the Americans?" This includes the broader questions,—"Shall the minority be governed by the majority? Is a citizen ever justified in opposing his own country during strife with another country?"

Occasion and Setting. The speech on "Conciliation" was delivered on March 22, 1775, before the House of Commons, at that time composed of more than five hundred members. (The enthusiastic student may properly look up such topics as,—the way in which members of Parliament are elected; the relation of the House of Lords to the House of Commons; a comparison of our Congress with Parliament; the present Houses of Parliament; and the comparative powers of the Speaker of the House of Commons and the Speaker of our House of

Representatives.) The membership of the Commons is generally divided into two parties, called in Burke's time the Whigs and the Tories, but now known as the Liberals and the Conservatives. Whichever party has the majority is known as the "Government," from which the ministers corresponding to our cabinet officers are appointed. The minority is known as the "Opposition." Except for a few brief periods, Burke belonged to the Opposition. The party in power occupies the rows of seats on the right of the Speaker, the Opposition those on his left.

At the time this speech was delivered Lord North was Secretary of the Treasury, the leading minister, and almost completely under the influence of King George the Third. The king sought to be more than a royal figurehead; he desired to control all the affairs of the nation. He had filled the Commons with many members, who by bribes, either of actual money or of lucrative offices, voted as he directed. Students who expect to study law and are interested in legislative affairs should read Burke's "Thoughts on the Cause of the Present Discontents" (see A. T., p. xxiii) to see how widespread was the legislative influence of the king. The minister controlled so strong a majority that any motion of the Opposition was almost sure to be voted down. (See A. T., p. xx.)

For the political conditions of the time, see C. C., pp. xii–xix, and A. T., pp. xviii–xxi.

The Argument and the Incidents. The speech is divided into four parts: (1) the introduction; (2) why England ought to make concessions; (3) what the measures of concession should be; (4) the conclusion.

The introduction arouses the interest of the listeners, and like the whole speech is conciliatory in tone.

To what common sentiment does he appeal in the first paragraph? What apology does he make for offering his plan? How was his plan helped by the earlier consideration of Lord North's plan? (See pp. 8–9.) Why did he postpone until the end of his speech (see pp. 64–69) his own opinion of this plan? What knowledge of previous speeches does Burke assume in his introduction?

The second section explains why England should be conciliatory. Burke gives three main reasons: the peculiar nature and circumstances of the colonies; the futility of force; and the temper and character of the colonists.

What was the population of the colonies? Why is the export trade to the colonies, rather than the import trade from them, taken as the true basis of their commercial value? How had England sought to regulate the colonial commerce? (See A. T., pp. xviii–xxi, 25–59.) Notice the care with which he quotes his authorities. (See C. C., pp. 11–12.) What, in the main, does England import to-day from the United States? Where are our largest fishing fleets?

What four reasons does he give against the use of force? How had their English descent affected the character of the colonists? What was the form of their local governments? (See p. 21.) How did the religion of the Northern colonies and the slavery of the Southern colonies produce the same effect? Why are lawyers apt to be politicians? Was Burke competent to speak of the effect of the study of law upon a man's character? (C. C., p. xxi, and A. T., pp. ix–x.)

What three ways of treating the colonies does Burke enumerate? Which way was finally followed? Why did he not consider this way?

Notice the care with which he goes, point by point, over the possible objections to his reasons why the circumstances and the character of the colonists required conciliation. Did he think England could restrict the population of the colonies? What unanswerable argument did he use to show that England ought not to destroy America's commerce? Why did he spend so much time on the treatment of the slaves when he so rapidly commented on the other five reasons for the peculiar character of the colonists? (The attitude of England toward the colonies may be compared with her attitude toward the United States in the War of 1812 and in the Civil War.)

Burke's sense of justice revolted against treating the colonists as criminals. He pointed out that crime is a term used for individuals, but not for nations. What is his definition of an empire? This idea of government he has developed much more fully in his "Reflections on the Revolution in France."

The third section of the speech deals with the nature of the concession, the means of conciliation. He did not at first say

what these should be, except in general terms that they should satisfy the colonists by admitting them into an interest in the "Constitution." What is meant by the English Constitution?

Burke's desire for action rather than for debate made him avoid any discussion of taxation. He gives an instance of how fruitless such discussion is. (See pp. 39–41.)

Burke's method of conciliation is based on English experience. How did England conquer Ireland? During his time Ireland had a separate Parliament that met in Dublin. Some pupil should write a report on this. (See C. C., p. 124, and Lecky, chap. xvi.) How did the former condition of Wales, Chester, and Durham resemble that of the colonies?

State briefly the substance of his six resolutions. How did he prove the efficiency of the colonial assemblies? Why was it necessary to add three other resolutions? How are they subordinate to the main ones?

The fourth section of the speech is the conclusion. Burke first answers the possible objections to his plan, dwelling at great length on the proposals of Lord North. What is the significance of his Latin phrase *Experimentum in corpore vili?* (See p. 65.) Why is it a good principle?

He closes with an eloquent appeal to the common interests of the colonists and the English.

Construction and Style. This speech is a model example of exposition and argument. It explains the conditions of the colonies and states the resolutions. It includes both kinds of argument, — persuasion and conviction. The argument that force should not be used is an instance of conviction; its conclusions would be accepted by any reasonable thinker. The conclusion (pp. 71–74) is persuasion, — an appeal to the heart as well as to the head. Sometimes Burke followed the deductive method of argument, stating a general principle first and then proving it by details. (See p. 17, line 22, to p. 18, line 34.) At other times he used the inductive method, giving the details first and then drawing the conclusion from them. (See p. 28, line 13, to p. 36, line 18.)

The speech shows signs of careful preparation; it may have been written out — at least in outline — before it was delivered. In this respect it differs from "American Taxation," which, though carefully thought out, was probably extemporaneous in delivery. Notice the Preface of "American Taxation," page 3; no such explanation is given for "Conciliation."

In order to appreciate the construction, the pupil may fill in the partial outline of a brief given in the Introduction. (See pp. lv ff. of the latest edition.) Some teachers may find the following outline convenient in giving pupils additional assistance. Certainly the speech repays the most careful analysis.

Introduction

I. The return of the "grand penal bill" gives a fresh opportunity to choose a plan for dealing with America. (P. 3, lines 1–25.)

II. The subject is a most serious one. (P. 4, line 1.)
   - *A.* Since it was the most important matter before Parliament when Burke took his seat, he was at more than common pains to instruct himself in regard to it. (P. 4, lines 2–19.)
   - *B.* He has held to his original sentiments in regard to it. (P. 4, lines 20–27.)
   - *C.* Parliament has frequently changed its sentiments and policy. (P. 4, lines 28–31.)
   - *D.* Each remedy has been followed by a heightening of the distemper. (P. 4, line 32, to p. 5, line 8.)

III. It is evident that those who are opposing the action of the government must present a definite policy. (P. 5, lines 9–32.)
   - *A.* Burke, on account of his insignificance, is reluctant to suggest a plan. (P. 5, line 33, to p. 6, line 13.)
   - *B.* Yet the situation is so grave that he must embrace the slightest chance of doing good. (P. 6, lines 14–25.)
   - *C.* And his insignificance will make it possible for his plan to be discussed wholly on its merits. (P. 6, line 26, to p. 7, line 9.)

IV. Burke's proposition is to secure peace by removing the grounds of difference. (P. 7, lines 10–25.)

V. This simple plan, though it has none of the splendor of Lord North's project, and does not propose an auction of finance,

derives advantage from the proposition and registry of Lord North's project (p. 7, line 26, to p. 8, line 15); for

A. The House, in accepting Lord North's resolution, has voted that conciliation is admissible. (P. 8, lines 16–20.)

B. The House has gone farther and admitted that complaints in regard to taxation are not wholly unfounded. (P. 8, lines 21–32.)

C. Though Burke's plan differs from Lord North's in regard to the means, it is based upon the same principle of peace and reconciliation. (P. 8, line 33, to p. 9, line 4.)

VI. The proposal for peace ought to come from England (p. 9, lines 8, 9); for

A. One side or the other must concede. (P. 9, lines 6, 7.)

B. England, as the superior power, may offer peace with honor and safety. (P. 9, lines 10–18.)

VII. There are two leading questions to consider (p. 9, line 19):

A. Whether England ought to concede. (P. 9, line 20.)

B. What the concession should be. (P. 9, line 21.)

VIII. The determination of both these questions depends, not upon abstract ideas and general theories, but upon the nature and circumstances of America. (P. 9, line 22, to p. 10, line 4.)

Brief Proper

England should secure peace by conciliation, because

I. The condition of America requires this method; for

A. The population of America is too large to be trifled with. (P. 10, line 5, to p. 11, line 7.)

B. The commerce of the colonies is greater in proportion than the numbers of the people. (P. 11, line 8, to p. 15, line 19.)

C. Their agriculture now enables them to feed the Old World. (P. 16, lines 1–13.)

D. Their fisheries have extended over the whole world. (P. 16, line 14, to p. 17, line 21.)

II. (*Refutation.*) The argument that we should use force because America is worth fighting for is untenable (p. 17, line 22, to p. 18, line 3); for

A. Force is temporary. (P. 18, lines 4–7.)

B. It is uncertain. (P. 18, lines 8–14.)

C. It impairs the object. (P. 18, lines 15–27.)

D. We have no experience in favor of force. (P. 18, lines 28–34.)

III. The temper and character of the Americans make it necessary for us to conciliate them (p. 19, lines 1–9); for
  A. The spirit of liberty is stronger among them than among any other people on earth. (P. 19, line 10, to p. 25, line 12.)
IV. (*Refutation*.) Coercion has been found unwise. (P. 25, line 24, to p. 28, line 12.)
V. Of the three possible methods of dealing with America, — removing the causes of the love of freedom, prosecuting it as criminal, and complying with it as necessary, — the last is the only one possible (p. 28, lines 13–30); for
  A. It is difficult to remove the causes (p. 28, line 31, to p. 29, line 2); for
    1. It is hard to remove the conditions which exist in America. (P. 29, line 3, to p. 31, line 9.)
    2. It is impossible to alter the temper and character of the colonists. (P. 31, line 10, to p. 33, line 3.)
  B. It is impolitic to prosecute the spirit as criminal. (P. 33, line 4, to p. 36, line 11.)
  C. Since the causes of the spirit of liberty cannot be removed, and since it is impracticable to prosecute the spirit as criminal, England should comply and satisfy the complaint of the colonies that they are taxed without representation (p. 36, lines 12–18); for
    1. To please a people you must give them what they ask for. (P. 36, lines 19–31.)
    2. (*Refutation*.) The argument that England has a legal right to tax is irrelevant. (P. 36, line 32, to p. 38, line 18.)
    3. (*Refutation*.) The argument that a repeal of the revenue laws would lead to a repeal of the trade laws is unsound. (P. 39, line 1, to p. 41, line 11.)
    4. (*Refutation*.) The argument that concession on the part of England will lead to further demands on the part of the colonists is unsound. (P. 41, lines 12–27.)
    5. Concession is in accordance with the genius of the English constitution (p. 41, line 28, to p. 42, line 13); for
      a. It has been successfully tried in four cases. (P. 42, line 14, to p. 48, line 3.)
    6. These precedents apply to America (p. 48, lines 4–7); for
      a. The conditions are almost identical. (P. 48, lines 8–31.)

7. Although on account of the distance of the colonies it is impossible to give them representation in Parliament, yet there is a plan which will give almost complete satisfaction both to them and to England (p. 48, line 32, to p. 49, line 14); for
   a. The plan of having Parliament stop imposing taxes and of giving the colonies the right to grant money will help to give satisfaction (p. 49, line 15, to p. 52, line 2); [Here are inserted from time to time the resolutions which express in formal terms the ideas already presented.] for
      i. (*Refutation.*) The argument that their grievances are not real is unsound. (P. 52, line 3, to p. 53, line 4.)
      ii. The competence of the colonial assemblies to grant is certain. (P. 53, line 20, to p. 54, line 7.)
      iii. The colonial assemblies have been generous in their grants (p. 54, lines 8–14); for
         y. Their generosity has been frequently acknowledged by Parliament. (P. 54, line 15, to p. 56, line 2.)
         z. (*Refutation.*) The miserable stories that America has not borne her share of the burden are unfounded. (P. 56, lines 3–28.)
      iv. The revenue by grant has been more productive than the revenue by imposition. (P. 56, line 29, to p. 57, line 28.)
   b. The repeal of the penal laws will help to give satisfaction. (P. 57, line 29, to p. 59, line 34.)
   c. Securing to the colonies a fair and unbiased judicature will help to give satisfaction. (P. 60, lines 1–33.)
   d. (*Refutation.*) The argument that the grievance in regard to taxation logically extends to all legislation is unsound. (P. 61, line 9, to p. 63, line 34.)
   e. (*Refutation.*) The argument that the power of granting, if vested in American assemblies, would dissolve the unity of the empire is unsound. (P. 64, lines 1–22.)
   f. Burke's plan will be more satisfactory than Lord North's. (P. 64, line 23, to p. 68, line 27.)

g. (*Refutation.*) The argument that Burke's plan will furnish no revenue has little weight. (P. 69, lines 17, 18.)

h. As a matter of fact our experience with India shows that America is too remote to be taxed. (P. 71, lines 7–28.)

8. England will be best served by winning the loyalty and affection of her colonies. (P. 71, line 29, to p. 74, line 10.)

Burke carefully indicated the four great divisions: (1) Introduction, to page 9; (2) the need of conciliation, to page 36; (3) the manner of conciliation, to page 61; and (4) the conclusion.

The introduction of a speech should arouse the interest of the hearers. Burke does this by appealing to superstition, which is common to all men. The idea is repeated again and again, by such phrases as "human frailty," "anxiety," "fortunate omen," "providential favor," "uncertain," "superior warning voice."

In the same way a speech should close with a spirited appeal to a man's sentiment, so that he will remember the subject with enthusiasm. Notice how Burke recalls their "kindred blood" (p. 71, line 32), and his repeated references to "liberty," "temple," "freedom," "spirit," "love," "temple of Peace,"—all soul-stirring terms.

Take up for study portions of the speech, if not all of it, paragraph by paragraph, being on the watch for hints of the relation of each paragraph to the preceding and the succeeding ones. For instance, take the paragraph from page 10, lines 5–25. "The first thing": this suggests that there are other *things* or reasons to follow. Look ahead for them. A second is stated in page 11, line 11; a third in page 16, line 1; and a fourth in page 16, line 15. Returning to the first paragraph (p. 10, lines 5–25), ask yourself what is the subject of it. This is stated in the opening sentence,—"the number of people in the colonies." To show that this is the subject, see if there is any sentence in the paragraph that does not refer to it either by way of explanation or argument. What then is said of the population? "two

millions of inhabitants . . . population shoots . . . millions more to manage." These terms all refer to the size and the growth of the population. Does Burke think *two millions* a large number? (See p. 11, line 8.) When a student has summed up a paragraph in a sentence, let him write this key sentence on the blackboard, so that it may be later modified to fit into the key sentences of the other paragraphs. Such analysis furnishes a useful mental drill.

The whole speech may be summed up in the sentence, "The circumstances of the colonists demand conciliation by admission into a share of the English Constitution." When a speech may be thus summed up, when its separate divisions and its paragraphs may be expressed in key sentences, it is said to possess unity.

In many writers we find unity in paragraphs, but the paragraphs are not connected with each other. Such a speech does not hang together, is not coherent. Burke secured coherence not merely by the interdependent relation of his ideas, but by using many linking words and phrases. Some word or phrase in the opening of a paragraph cannot be understood without referring to the preceding paragraph. As soon as a paragraph is read, ask, "How is this connected with the preceding?" For instance, the opening sentence, page 4, line 1, of the second paragraph cannot be understood without going back for an antecedent of *it*. So on page 4, line 20, "At that period"; page 4, line 29, "during this interval"; page 5, line 9, "in this posture."

The third great principle of composition is order,—the arrangement of ideas in a naturally progressive order. If the expected order of cause and effect, of reasons and conclusion, is altered, find out the reason why. Notice the natural order in the discussion of the temper and character of the colonists (p. 19, line 10, to p. 25, line 23) from the hereditary cause to the physical barrier of the ocean. Again, Burke was careful not to discuss the use of force until he had first proved that the colonies were valuable. He likewise does not criticize North's plan until he has shown his own better plan.

Burke's style includes almost every known element of style except that of humor. He sometimes manages to raise a laugh, but it is always forced. (See A. T., pp. 8–9.) His prose is full of poetry. (See p. 16, lines 14 ff., and p. 70, lines 10–16.) Notice his use of the poetic figure of alliteration in page 7, lines 10–25.

Certain of his characteristics are very prominent: (1) His humility; note "indulgence towards human frailty" (p. 3, line 3); "hopes and fears" (p. 3, line 5); "full of anxiety" (p. 3, line 6); see also note on A. T., page 5, line 9.

(2) His use of quotations: (*a*) from the classics. (See C. C., pp. liii–liv.) Would an orator of to-day be justified in using so many Latin quotations?

(*b*) From the Bible. (See p. liii.)

(*c*) From other authors, such as Milton and Shakespeare. From these determine the quantity and quality of his reading. (See pp. liii–liv.) Note how closely such quotations are interwoven into his sentences; they are a part of his own language, not isolated gems.

(3) His use of concrete words for vividness. (See p. li.) Note "shoots," page 10, line 17; page 16; and page 24, lines 17 ff. In this connection notice how wisely, after giving a series of statistics about the American trade, he relieves his hearers by the long paragraph (p. 13, lines 31 ff.) on Lord Bathurst, to show that this great expansion of commerce has taken place within one man's lifetime. The best way to show the height of a monument or building is to have a man stand by it when it is photographed. Note, under this head, his very concrete paragraph on government at a distance.

(4) His aphorisms, the records of experience expressed in quotable sentences, such as page 6, lines 7–9, 22–25. If a student will make a list of these, he will better appreciate the extent and variety of Burke's wisdom.

Although this study of Burke's language will increase our appreciation of his style, we must not think that we have solved its mystery. (See p. lv, middle paragraph.)

Questions such as the following undoubtedly will bring out other instances of the author's characteristic style:

What figure of speech is used in "the Chair" (p. 3, line 2)? "its flight" (p. 3, line 16)? In what sense does Burke use "event" (p. 3, line 7)?

Note the balanced construction of "questionable . . . nature," "uncertain . . . issue." (P. 3, lines 14–15.)

Note the different religious spirit of the phrases "providential favor . . . fortunate omen." (P. 3, lines 11, 12.)

Note the antithesis of "little" and "great." (P. 4, line 5.)

On page 5 find a figure taken from card playing.

Why does Burke use five adjectives to qualify "system"? (P. 10, lines 29–30.)

Compare "If fighting a people be the best way of gaining them" (p. 17, line 26) with what he might have said, — "If fighting a people be the best way to gain them."

What classical allusion is there in "wield the thunder of the state"? (P. 17, line 30.)

What is meant by "their governments are popular"? (P. 21, lines 6–7.) Mention other meanings of the word "popular."

He sometimes develops a figure of speech very thoroughly. (See p. 42, lines 26–28.)

What did Burke know of "electric force"? (P. 48, line 22.) Have some pupil make a report on Franklin's electrical experiments.

Some questions arise that will require a consideration of the whole speech to determine Burke's method. In such cases divide the speech into as many equal parts as there are students in the class, and let each student examine one part. The following may be answered quickly and satisfactorily in this manner:

What words does Burke use with meanings not now common? Consult the Notes and the best dictionary available, — if possible, Murray's.

Balanced phrases and sentences are a characteristic of the eighteenth-century writers. Find the instances of balance in this speech.

Why is alliteration used in prose? (See p. 3, line 25, and elsewhere through the speech.)

How often does Burke use antithesis?

Does Burke use the indefinite article *an* as we now do?

Does he use the relative pronouns as we now do?

Does he ever use the subjunctive mood?

Does he use "shall" and "will" as we now do?

How does he use verbals in *-ing?*

Does he often use exclamations? What danger is there in using too many?

Does he ever end a sentence with a preposition?

Notice how frequently he uses questions (1) to introduce his own comments, and (2) to suggest answers that every one will think of.

Burke's Life and Work. The best short account of the life of Burke is found in the "Dictionary of National Biography"; longer and more satisfactory accounts are John Morley's in the English Men of Letters Series, and Prior's, the standard life. Much information upon contemporary life may be found in Boswell's "Life of Samuel Johnson." (See the Index.) Macaulay has summarized much of this in his two essays on "Johnson." See also Lecky's "England in the Eighteenth Century," chap. v.

Goldsmith's political satire, "Retaliation," is an interesting comment on Burke's early public life and his associates in politics. The novel about Goldsmith, called "The Jessamy Bride," by F. F. Moore, and Thackeray's lecture on "Goldsmith" not only picture the life of one of Burke's intimate friends, but also throw light on the manners of the times. The court life of the period is referred to in Thackeray's lecture on "George the Third." Sheridan's plays, "The Rivals" and "School for Scandal," acquaint us with the fashionable life of the time, especially at Bath where Burke often went. Crabbe's poem, "The Newspaper," shows what sort of public criticism Burke suffered. (See L. N. L.,[1] p. 21.) Dickens's "Barnaby Rudge" is a story of the Lord George Gordon Riots of 1780, and pictures the intense feeling against the Roman Catholics, which Burke sought to allay. Macaulay's "Warren Hastings" is devoted to one of the most important interests of Burke's public life. (See L. N. L., p. 20.)

[1] "Letter to a Noble Lord," Standard English Classics edition.

Good topics for short reports based on these books of reference are the following:

1. The education of English lawyers.
2. Irishmen who have become famous in English literature.
3. Burke's charities.
4. Burke's association with Sir Joshua Reynolds.
5. His writings on art. (See A. T., pp. x–xi; L. N. L., pp. xiii–xiv.)
6. Why was Burke suspected of being the author of the "Junius Letters"?
7. The English rule in India.
8. Burke as a public speaker.
9. Should a member of Parliament be guided by the opinions of his constituents?
10. Was Burke inconsistent in supporting the American Revolution and in opposing the French Revolution?

Burke has given a thorough review of his own life in "A Letter to a Noble Lord," but it involves so many references to contemporary events that a student should first read the accounts given in the Introductions of "Conciliation" or "American Taxation," or of this "Letter."

The main features of his life may be emphasized by such questions as the following:

Why did Burke leave Ireland?

What family circumstances made him tolerant of all religions?

How did his connection with Roman Catholics harm him in his public life?

How did he manage to earn his living after he gave up the study of law?

What was the motto of his life?

Why is the style of his "Vindication of Natural Society" considered remarkable?

Who were his chief political associates?

How was he regarded by his political contemporaries?

Who were his chief literary associates?

What political positions did he hold early in life?

What was the most important office he held?

What did he do for his native country?

Why was he so much interested in America?
What is his most important pamphlet on politics?
Is Goldsmith's criticism of Burke in "Retaliation" justified?
How did Burke become interested in India?
What did he actually accomplish by his long prosecution of Hastings?
In what way was Burke a prophet of the French Revolution?
What important government reforms did he accomplish?
How did they show his unselfishness?

WASHINGTON'S "FAREWELL ADDRESS" AND WEBSTER'S "FIRST BUNKER HILL ORATION"

Introduction. Washington's "Farewell Address" and Webster's "First Bunker Hill Oration," which together have been included in the college-entrance requirements as an alternative for Burke's "Conciliation," may be called essays. However, only the "Farewell Address" is in any strict sense an essay. It belongs to the class of political writings that had much influence on public opinion in the latter part of the eighteenth century in the United States. In writings of this class the authors endeavored to give explanations of the significance of political movements or to give directions for carrying on established policies or to argue in favor of completely changing policies. The purpose was didactic; the authors aimed to instruct the young nation. Such essays were written to be read in silence and perhaps often reread. The essays of *The Federalist*, for instance, belong to this class of essays. On the other hand, the "First Bunker Hill Oration," though in a broad sense included in the form of writing called essay, belongs to a limited division of the essay called the oration. (See Introduction, pp. xlii–xliii.) Orations are first spoken, and then if they have what is called literary style (see p. liv, topic 18), and if they derive lasting interest from their speaker or their subject or their occasion, they may be preserved to be read by persons who were not present at the time of their delivery. The purpose of writings of this class is not so much to give instruction

as to inspire emotions on great themes; the aim is at the heart rather than at the head. Other examples of this kind of writing are the orations of Cicero, besides those of Webster especially referred to on pages xxxi–xxxiii.

Since the purpose of the two works is different, the methods of approach to an understanding and appreciation of them ought to be different. The Washington address should first be read to one's self, without pauses over details. The reader should aim to find out at his first reading what advice in general Washington gave to his people on retiring from the presidency. Then at the second reading words can be examined, topical outlines can be made of particular paragraphs and of the advice pertaining to domestic and to foreign affairs, and the formal style of Washington as a representative of eighteenth century American essayists can be made an object of study. Then, if there is time for a final reading, the character of Washington as revealed by his address can be noted. The first reading of the Webster on the contrary, ought to be oral. The reader should go by himself, or select a small appreciative audience of two or three, and read through the oration without interruption, putting into the reading all the enthusiasm that the orator imparts to him and being stirred to patriotic appreciation of the significance of Bunker Hill. If the words seem to the student, at this first reading, fairly to glow, so much the better. The second reading, to be done slowly and to one's self, aims to fix in the mind of the student the contents of the oration and the details of language and style. The reader will find it hard to remember the different points of the oration, and, if he finds it necessary to know them, will have to make a topical outline and learn the points by rote. A final reading, if there is time for it, will give a general view of the oration, and will impress upon the reader the personality of the orator as revealed by his oration.

Washington's Address. *The First Appearance.* The circumstances of the composition and the first publication of the "Farewell Address" are given in detail on pages xx–xxiv. Students

generally seem much interested to know that several of Washington's friends helped him in the preparation of the address, that the address was not spoken at all, and that an original manuscript of it is preserved in the Lenox Library, New York. On pages 47 and 48 there is a discussion of the text of the essay.

The Contents. On page liii among the topics and questions on the address there is a list of headings that Hamilton thought ought to be treated in an address such as that which Washington proposed to issue:

(*a*) The Union as the rock of their salvation.

(*b*) Fitness of the parts of the Union for each other.

(*c*) The cherishing of the actual government.

(*d*) Morals, religion, industry, commerce, economy.

(*e*) The cherishing of good faith, justice, and peace with all other nations.

(*f*) A rule to have as little connection as possible with foreign nations.

Which of these points were actually included in Washington's essay, and what others, if any, were added? A biographer has felt that because of the priceless advice that Washington gave in the address, it is the "richest heritage that has come down to us from the Fathers of the Republic." If this were so, the address would have to be considered as a more valuable inheritance for us than the Declaration of Independence and the Constitution. Should you so rank it? What three leading sentiments did Washington wish to impress upon the American people?

Construction and Style. Washington's essay is written in the formal, elaborated, balanced prose style popular in the middle of the eighteenth century because of the great influence of Samuel Johnson on his contemporaries. At the end of the century, when writers in England were beginning to break away from this style in favor of a more direct and natural style, Washington and other political writers of the United States were still devoted to the stiff Johnsonian fashion of writing. (See topic 11, p. liii.) Regarding the construction of sentences and the use of words, see notes on "Not unconscious" (p. 2, line 19); "Here,

perhaps I ought to stop" (p. 3, line 26); "sentiments" (p. 3, line 30); "Palladium" (p. 4, line 24); "any appellation" (p. 5, line 2); "digested by common councils" (p. 8, line 34); "avoiding . . . to encroach" (p. 11, line 20); "sparingly" (p. 13, line 2); "The Nation" (p. 14, line 7); "neither seeking nor granting" (p. 17, line 7); "them" (p. 18, line 10); "Sanctioned" (p. 18, line 13). From consideration of all of these it will be perceived that, in the niceties of syntax and rhetorical construction, Washington's style is less accurate than that deemed good by the purists of to-day. Notes on the construction of paragraphs are based on page 4, line 8; page 4, line 31; page 5, line 10; page 6, line 5; page 10, line 1; and page 14, line 3.

Webster's Oration. *The Audience.* In order to appreciate the oration it is well to know something about the audience. On pages xxxviii–xl a full account will be found of the audience and of the ceremonies at the laying of the corner stone of the Bunker Hill monument, June 17, 1825.

The Contents. In the ceremonies on that occasion, Webster's speech was scheduled to be the most prominent feature because of his long-established reputation for oratorical power and his national influence as a statesman. For a statement of the theme and for a synopsis of the oration, see pages xliii–xlv. Criticize the following topical outline:

1. Comparative importance of the event commemorated.
2. Aim of the society in building the monument.
3. Abstract of happenings since the battle.
4. Address to soldiers.
5. The effect of the battle.
6. Address to Lafayette.
7. Character of the present age.
8. Our duties as citizens of the foremost republican nation.

Topics on the contents are those numbered 2, 3, 4, and 5 on page liii, and 8 on page liv. The oration has been called a succession of brilliant fragments. Does this appear to you to be a fair characterization of its contents? As Webster assumes in his hearers a full knowledge of the events of the battle of Bunker

Hill, many readers will welcome the narrative of the battle that has been given by the editor on pages xlvi–lii.

Construction and Style. Are the characteristics of true eloquence as explained by Webster on pages xxxii–xxxiii to be found in his own "First Bunker Hill Oration"? For a discussion of the style of Webster, see pages xlii–xliii. For the use of figurative language, see page 27, line 32, page 30, line 13, and the Notes. Comments on diction, sentence structure, subjunctive forms, and paragraph construction are frequent in the Notes. Questions on the style are given on pages liii–liv. From the general discussion of the style and the particular points explained or referred to in the Notes, the student should be able to form a satisfactorily clear idea of what it is that makes Webster's style distinctive and his oration enduring. Compare with the famous "Reply to Hayne."

Washington's Life and Work. Which do you consider the more interesting, Washington's early life, or his life after 1775? Was Washington an educated man? What mythical stories about Washington's boyhood are familiar to you? An account of Washington's life and work is given on pages v–xix. Since the essay with which we are particularly concerned is political in character, greatest emphasis in the biography is laid on Washington's life and work as a statesman. Compare the biography of Washington in the American Statesmen Series.

Webster's Life and Work. What is there that is specially significant in Webster's school and college life? How did he first make his mark in the world? What is his most celebrated law case? Name some special features of his career as a statesman. What were his most striking characteristics as a man? What are some of his great commemorative speeches? How does his oratory compare with that of Abraham Lincoln, Patrick Henry, Wendell Phillips, or any other noted orator with whose work you are at all acquainted? The life of Webster, with particular emphasis on his work as a great public speaker, is told at some length on pages xxv–xxxviii. Compare the biography of Webster in the American Statesmen Series.

CARLYLE'S ESSAY ON BURNS

Introduction. No pupil can be expected to form an intelligent opinion of this essay unless he knows several of Burns's poems. He can find a choice group of thirty-five of these in the Standard English Classics volume entitled "Representative Poems of Robert Burns, with Carlyle's Essay," and the references in the following paragraph — including the poems named — are to this volume.

"*Representative Poems of Robert Burns.*" Teachers who are timid about reading Burns aloud should remember that the Scottish dialect, instead of being a foreign language, is merely the northern dialect of English. If they will plunge in, determined to bring out the music of the poetry and fortified by the assurance that they need not be overprecise (see Pronunciation, p. 87), they will do a real service to the boys and girls of to-day. If they are unable to muster sufficient courage to read the more difficult poems, they may select a few of the easiest and share with some of the pupils the pleasure of reading these. It would be a pity for any one to graduate from a high school without enjoying the charm of "To a Mountain Daisy," "The Banks of the Devon," "Bonnie Doon," "Flow Gently, Sweet Afton," "Ae Fond Kiss," "Highland Mary," "John Anderson, my Jo," the vigor of "Scots Wha Hae," and the popular power of "A Man's a Man for a' That." Young people are quick to appreciate even a fair reading of "The Cotter's Saturday Night," "Rantin Rovin Robin," and "To a Mouse," and cannot help responding to the poet's apparent success in getting the point of view of man, beast, or demon (p. 39). The continuous narrative formed by the introduction to the poems gives pupils the necessary facts of Burns's life and work so quickly that the teacher need do little more than read the various poems aloud sympathetically. Enjoyment will be sure to follow, and, in all probability, enough discussion to go far toward enabling the class to form a clear, just, and comprehensive conception of the man and his work. None of them should fail to see that not to know Burns is to miss a good deal.

Before reading Carlyle, however, the class should note the most significant facts in the "Outline of the Life of Burns" (pp. i–vi),[1] — such, for example, as answer these questions: How many Ayrshire homes did Burns have? What do you know about Ayr? What relieved the twelve gloomy years at Mount Oliphant? What prompted Burns to write his first song? What did he accomplish during the next seven years at Lochlea? What happened at Mossgiel? What is best worth remembering about the first winter in Edinburgh? the second winter? his farm at Ellisland and his duties as exciseman? his life at Dumfries? Explain the statement on page vi that "his real work had to be done incidentally."

An introduction to Carlyle may be gained by noting the answer to the question raised in "Burns and Carlyle" (pp. xi–xv),[2] — Why should Carlyle have written an account of Burns?

The Essay. In 1828 John Gibson Lockhart, afterward famous as the biographer of his father-in-law, Sir Walter Scott, published "The Life of Robert Burns." The event led Carlyle to pay his respects to the half-dozen narratives of Burns's life already written, and to make this contribution of his own to the subject in the *Edinburgh Review*.

Those who wish to make a more careful study of the poet's life and work than has been outlined are referred to the list of Reference Books on pages 82–83. The attention of teachers and advanced students is directed to the brief note on William Wallace's four volumes (p. 83).

The Argument and the Incidents. *Introduction* (pp. 1–5 of the Essay). Does Carlyle's opening sentence seem to you to be true? Can you see, without reading further, how it applies to Burns? Are Carlyle's illustrations wisely chosen? Can you give others that tend to prove or disprove his statements? Does the opinion at the top of page 2 concerning the character of Burns seem reasonable? Are the illustrations apposite? Can you add others? What, according to Carlyle, constitutes a

[1] Pages xi–xvi in the edition of the essay without the poems.
[2] Pages xxi–xxv in the edition of the essay without the poems.

perfect biography? (See pp. 4–5.) Do you know of any that closely approaches such perfection?

Burns as Poet and Man (pp. 5–10). Do you know of any other prodigy who has been treated by the world much as Burns was? Compare Burns with Chatterton, Johnson, Keats, Shelley, and others, to note similarities and differences. How does Burns rank to-day among the poets and the great men of the eighteenth century? (P. 5, lines 33 and following.) Who were some of these contemporaries? How can it be said that Burns did much? In considering the circumstances under which he wrote, compare him with two or three other literary men. (See p. 6, lines 8–11, 25–31; p. 7, lines 7–10.) Should criticism be a "cold business" in the case of Burns? Can you say of any great writer that he interests you chiefly as a man, not as a writer? (See p. 7, lines 29–30.) What do you think of Carlyle's references to Napoleon, and of his estimate of a true poet? (P. 8.) Has the power referred to on page 8, line 27, ever been given to others? Do you know of any writer who has ever shown equal sympathy for nature or for man? How does Burns differ from Wordsworth in these ways? Explain fully page 10, lines 25–27.

The following topics may be used for discussions or themes:

1. My interest in Shakespeare and Burns — the men.
2. Walter Scott and Robert Burns (character sketches).
3. Robert Burns and Robert Louis Stevenson (character sketches).
4. Milton and Burns (a contrast in educational opportunities).

Burns's Writings (pp. 10–38). What led Carlyle to conclude that there must be some rare excellence in Burns's poems? What did he find that excellence to be? What did he find to be the cause of it? Why, according to Carlyle, is it hard for poets to write from sight and actual experience? (See p. 12, line 34, to p. 13, line 9.) Just what does Carlyle mean by a sincere writer? (Read very carefully p. 13, line 24, to p. 14, line 9.) What poets do you know well enough to have an opinion of the sincerity of their writings? What prose writers? What men of action?

Note the care with which Carlyle distinguishes "certain of his Letters" from those "to trusted friends" (p. 15, lines 19 ff.).

Can you mention any well-known letters that were written in a style that is "simple, vigorous, expressive, sometimes even beautiful"? (See Hanson's "English Composition," pp. 77 ff., Ginn and Company.)

The following topics may be useful for themes or discussions:

1. Poetry that is enjoyed by the "natural class" of readers (p. 11, line 23).
2. Whittier's sincerity as a poet. (How many of the criticisms on p. 12 apply to him? See also the study of "Snow-Bound.")
3. A sincere writer of prose.
4. A sincere poet.
5. Lincoln's sincerity as a writer.

What should we remember about Burns's choice of subjects? Do you know of any writers to whom Carlyle's statements on page 15, lines 28 ff., would apply? of any who did not need "a sermon on the duty of staying at home"? Are you sufficiently familiar with Homer to know whether the test applied to him on page 16, lines 20–24, is a good one to use in discriminating between what is literature and what is not? Do you really like any poets who have the kind of feeling and vision mentioned on page 16, lines 25–26? Do you include in this class any living poets, — say Kipling? Does the paragraph beginning on line 30 help you to define a "poet"?

These subjects for discussions or themes may prove suggestive:

1. The choice of subjects (*a*) for poetry, (*b*) for prose, in the magazines of the day.
2. The choice of subjects for modern novels.
3. A true poet.
4. A provincial writer.
5. A cosmopolitan writer.
6. The sentence beginning, "Let but the true poet" (p. 19, line 13).

Name two or three poems that illustrate Burns's tender strength. Does Carlyle help you understand the word "graphic"? (See p. 20, line 9, to p. 21, line 27.) Give additional graphic passages from Burns's poems. Do you agree with Carlyle's estimate of the "clearness and minute fidelity" of the "Auld Mare"? (See p. 21, lines 27 ff.)

Explain fully "the intellectual gift of Burns is fine as well as strong." (See pp. 23–27.) Is Carlyle's conception of a "truly poetical endowment" (p. 23, line 22) a new one to you? Do you know of any poets who have such an endowment? Note carefully what Carlyle says of the poems of affection, of indignation, of patriotism, of humor and pathos. Which of the illustrations cited makes the strongest appeal to you?

What in brief does Carlyle consider the peculiar excellences of Burns's Songs? Why does he think that Burns's chief influence as an author will be found to depend on them? What does he say of Burns's influence on the literature of Scotland?

Themes may be written on these subjects:

1. Justify some of Carlyle's comments on the songs by references to stanzas and verses.
2. Discuss the truth of Fletcher's aphorism (p. 34, line 27).

Burns the Man (pp. 38–58). Do you agree with the estimate of Burns's "acted" works on page 38, lines 30 ff.? with the opening sentence in the next paragraph? Is Carlyle fair in the sentence beginning on page 40, line 30? What do you consider Burns's chief blessings while under his father's roof? (See pp. 41–42.) What was Carlyle's opinion of Burns's father?

In the next paragraph does Carlyle speak as if circumstances beyond the poet's control hurried his life tragedy toward its close? Is such light as that referred to on page 45, line 30, ever introduced by writers of fiction to accentuate the gloom of the hero's final downfall? Is this true of "Macbeth"? of "La peau de chagrin," "Un ménage de garçon," and other of Balzac's novels?

Whose observations on the Edinburgh visit are the more interesting to you, — Lockhart's (pp. 46–47) or Scott's (pp. 47–49)? Why? How does Carlyle sum up the good and the bad effects of the visit on Burns? (See pp. 50–51.)

Did it seem as if Burns himself was to decide the next important question in his life? (See p. 51, lines 19 ff.) What influence, according to Carlyle, did the "patrons of genius" have in

determining the matter? What accident "hastened but did not originate" his worst distresses? (See p. 54, lines 12 ff.) Explain fully. What music was in his discords? What does Carlyle mean by the "crisis" of Burns's life?

Conclusion (pp. 58–70). What, in brief, are Carlyle's comments on the feeling that much might have been done for Burns? Where does he think the blame of Burns's failure lies? Do you agree with the reasoning on page 62, lines 10–35, and on page 64? Can you add to the illustrations given on page 64, lines 1–17? Before agreeing with page 65, line 15, read the note on that line on page 78. Do you find in the paragraph beginning page 65, line 24, any new thoughts in regard to poetry or the culture of a poet? Can you name any one else besides Burns who was "born a poet"? (P. 66, line 3.)

What lesson does Carlyle find in the careers of Burns and Byron? (See p. 68.) What high ideal does he hold up before a great and true poet? (See pp. 68–69.) What comment does Carlyle make on Burns's moral character? on the way in which the world usually judges such a man? Do you consider the closing paragraph fair to all concerned? At this point reread and discuss the paragraph beginning on page 35, line 28.

These subjects may serve for themes or discussions:

1. Seeking for contentment. (See p. 40, lines 12 ff.)
2. "Thin delusions and foolish toys . . . brothers." (P. 56, lines 15–16.)
3. Can you account for the popularity of Burns's poems?
4. Do you consider Burns's life a failure?

Construction and Style. The topical outline used in the preceding section may be of assistance in discussing the unity, coherence, and emphasis of the essay as a whole. An easier exercise will be the finding of good connecting links between paragraphs: for example, page 6, line 24; page 8, line 22; page 11, line 31; page 19, line 15; page 20, line 16. Pupils may be encouraged to choose half a dozen paragraphs for study. The last one (p. 70) and a few others should appeal to all, if teacher and

pupils read and reread them slowly and thoughtfully, pointing out evident excellences. During the search for whole paragraphs, pupils are sure to find sentences that deserve special study. Incidentally it will be noticed that the special excellence of some of these sentences is due wholly or in part to the figurative language. (See p. 6, lines 14 ff.; p. 7, lines 12–20; p. 34, lines 2–3; p. 54, lines 16 ff.; and p. 70.) The frankness of page 7, lines 20 ff., the appreciative exclamations on page 9, the buoyant exaggeration on page 43, lines 6 ff., and the charm of the sentence on page 58, lines 6 ff., are typical illustrations of what pupils should be able to see; and their attention should be drawn to a few instances in which the specific word is forcible, —"lynx," p. 6, line 34; "palace" and "hut," p. 11, line 27; "mud-bath," p. 43, line 16; "pudding," p. 51, line 6, that goes so well with "praise."

Carlyle's Life and Work. In the "Outline of the Life of Carlyle" (pp. vii–x)[1] what is said about his parents? his education? the choice of his life work? his friend Edward Irving? his year at "Hoddam Hill"? Edinburgh? Mrs. Carlyle? Jeffrey? Goethe? Craigenputtock? his life in London? his "History of Frederick II"? the death of his wife? the last years of the venerable Sage of Chelsea?

Is there any evidence in the essay that Carlyle had some of the fine qualities he attributes to Burns, — sincerity, clearness of sight, a certain rugged worth and sympathy?

EMERSON'S ESSAYS

Introduction. Matthew Arnold said in his essay on Emerson, "As Wordsworth's poetry is, in my judgment, the most important work done in verse, in our language, during the present century, so Emerson's 'Essays' are, I think, the most important work done in prose." This high opinion Arnold held, not because he thought Emerson a great philosopher or a great prose writer, but because of Emerson's unfailing cheerfulness, hopefulness, and serenity. The teacher will do well to insist

[1] Pages xvii–xx in the edition of the essay without the poems.

that the pupil read Emerson's essays in that spirit, as exhortations to the sense of freedom and personal worth in man. It is entirely possible for the teacher to show the inadequacy of Emerson's knowledge of many of the subjects that he treated; but that is a point that should not be insisted on with young students; and in all dealing with Emerson one should never lose sight of his high personal qualities.

The essays are, in spite of the name, rather sermons than essays, in that they are less interested in stating facts and impressions than in exhorting and stimulating the reader to a general state of belief and conduct. This they do, not as in the case of many sermons, by stimulating the fears of the hearer or by argument from theological bases, but rather by appealing to the sense of hope and of personal value; and in this respect nobody is better than Emerson.

Emerson wrote for men and women rather than for boys and girls. Yet with the aid of the teacher his appeal to youth may be made a powerful one. In reading him, it is particularly important for teacher and pupils to interchange ideas freely. Some questions the class will ask, and the teacher, from his larger experience of life and his wider reading, will answer. Many other questions will occur to the teacher alone and he alone can furnish the replies. Pages that the student by himself finds hopelessly unattractive become not only luminous but inspiring as a result of the teacher's clear explanations and apt illustrations.

The Occasion. The student, by referring to Emerson's life, should note the occasion of his various volumes of essays. All his works, with the exception of the poems, and possibly "English Traits," come under this category; they were addresses delivered and essays published at different times and were collected into volumes: "Nature" (1836); "Essays, First Series" (1841); "Essays, Second Series" (1844); "Representative Men" (1850); "The Conduct of Life" (1860); "Society and Solitude" (1870); "Letters and Social Aims" (1876). Each of these volumes contains a dozen or a score of separate titles, as

"History," "Self-Reliance," "The Poet," "Fate," "Domestic Life," "Imagination," etc. From boyhood Emerson kept notebooks in which he jotted down his thoughts as they occurred to him. When the time came for the composition of a lecture, he would collect and arrange such of his notes as bore most closely on his subject, and these he would later work over into permanent essay form.

The Material. The teacher and the pupils, working together, may make a brief summary of one of the better-known essays, as "Self-Reliance," "Friendship," "The American Scholar," "Compensation." For example, in "Friendship," Emerson, after saying, by way of introduction, that the capacity for friendship, like self-reliance, is a natural gift, which we are likely to lose in the passage of years, goes on to discuss the ideal friendship under what amounts to three main headings or theses:

1. Three elements go to make up the ideal friendship, — sincerity, tenderness, and magnanimity: one must be kind, true, and great of mind.

2. The perfect friendship is a rare thing; it is hardly to be experienced between more than two persons, and it requires great delicacy of feeling on both sides. Indeed, the perfect friendship is nearer to dreams than to reality.

3. We do well, however, to approach it as nearly as we may, though, as we commonly experience it, friendship is an unfair bargain, since it gives one more than the other. The highest friendship is "entireness, a total magnanimity and trust." It claims everything and grants everything.

The following subjects are suitable for discussion and theme writing:

1. State the gist, in a single sentence, of each of several of Emerson's essays.

2. Summarize briefly these same essays.

3. What is Emerson's theory of compensation? of art? of manners? of spiritual laws? etc.

4. Do you note the recurrence of the same idea frequently in any one essay?

5. What ideas are common to, say, "Compensation," "Self-Reliance," "Friendship," "The American Scholar," "The Conduct of Life," "Art," "The Poet"?

6. Make a classification of the essays according to the titles (discarding those of the collected volumes, which are merely historical), and note whether this classification by titles corresponds to the actual contents of the essays.

7. Name any essays in which the titles might more exactly stand for the contents.

8. Which essays seem to you most important? State the reasons for your opinion.

9. What should you say of the value of such apothegms as "A foolish consistency is the hobgoblin of little minds," or "To be great is to be misunderstood"? Do these square with your own observation? Comment on other phrases that have struck you.

10. Compare the subjects with those chosen by Bacon, Addison, Lamb, and Stevenson. Whose do Emerson's most resemble?

Construction and Style. From what has been said regarding Emerson's method of composing his essays, it is clear that they have little regular structure, and cannot be very regularly outlined. They are chiefly agglomerations of sentences; they spring from the sentence; each one represents about as many sentences as Emerson found it convenient to put in the space allotted by the occasion. The unity that they possess is, on the whole, of a spiritual sort; they make you feel one prevailing way about the author or about the subject that he is treating, or about yourself. This general observation may be brought out by discussion or themes on such subjects as the following:

1. Point out some vigorous phrases in one of the essays. Do such phrases and sentences dominate the essay?

2. To what degree are the essays a series of sentences and assertions regarding the subject with which Emerson is dealing?

3. Could you transfer any of these sentences from one paragraph to another, or from one essay to another? See whether this is possible in any instance.

4. Analyze any well-known paragraph of the essays, as that on consistency in "Self-Reliance." How does Emerson get to that paragraph? How from it to the next? Suggest any other place in the essay where the paragraph might have come.

5. What can you say of the vigor and definiteness of the wording in the essays? Give examples to illustrate the points you make.

6. To what does Emerson appeal in "Friendship," in "Self-Reliance," in "The American Scholar," that gives unity to these essays?

Emerson's Life and Work. The chief biography of Emerson is Cabot's, and there are also shorter accounts in the American Men of Letters Series, by Oliver Wendell Holmes; the Great Writers Series, by Richard Garnett; and the Beacon Biographies, by Frank B. Sanborn. The Emerson-Carlyle correspondence, edited by Charles Eliot Norton, and Emerson's journals, recently published, should also be read if one would thoroughly understand the spirit that Emerson displayed in the severe afflictions that befell him, — the death of his young wife, the loss of his first-born son at the age of five, the insanity of his brother after a beginning of great promise, and his own never very robust health.

Emerson was born in Boston, May 25, 1803. For seven generations his ancestors had been ministers on one side or on both, and thus he sprang from the aristocracy of Puritan New England. Emerson was a serious boy. He went through Harvard with some credit, returning thither, after four years of teaching and saving, to study for the ministry. At twenty-six he had become minister of a Unitarian church in Boston. The liberal creed of the church proved not broad enough for him, and after three years he felt obliged to resign his office. Thereafter he preached in many pulpits, but never again accepted one of his own. In a large sense he was always a preacher; but it was not in his nature to be hampered by other people's beliefs. Self-reliance, the right and the power of the individual to think and believe and act for himself, is the beginning and the end of Emerson's gospel. Three years of travel abroad had the effect, usual with strong men, of broadening his mind without weakening his will. The most important single fact of this experience was his meeting with Carlyle, and the beginning of their lifelong friendship. On his return to America, Emerson

went to live in Concord, and at once took up the double career of lecturer and writer, which he was to follow for half a century. It was in Boston, in 1835, that he gave his first successful lectures, and his first book — "Nature" — was published in the following year. The tone and style of this book were new and strange. Carlyle was one of the few who felt its meaning and its promise. The two series of "Essays" which followed found a larger hearing; but it was still chiefly through his public speaking that Emerson's influence increased. "Transcendentalism" — that search for the truth which underlies appearances — was connected with his name. His life passed quietly, and was admirable beyond the ordinary lot of men of genius. He died April 27, 1882.

SESAME AND LILIES

Introduction. Pupils of very meager equipment will find Ruskin attractive if the teacher is skillful in adapting the work to their capacity. If they are to understand his philosophical reflections on life and society, they will need the help of a mature reader who will generously give them the benefit of his experience. Part I of the Introduction, on Ruskin's aims, and Part II, on his life, especially the influences that made the man, may be used to pave the way for a reading of the essays.

The interpretative introductions, on pages 3 and 65, summarize the thoughts expressed in the lectures. They should be used preferably after the first reading of the lectures, and may be made the basis of discussions of Ruskin's ideas on Reading, Education, Kingship, The ideal State, The education of women, and Woman's duties in the home and in the State. After mastering Ruskin's ideas, one may properly compare his work with other famous essays on the same subjects, as J. S. Mill's classic, "The Subjection of Women." Tennyson's "Princess" may also be introduced, and it would be profitable to read some woman poet's view of the subject.

The Material. Ruskin's ideas are extremely important, and they are expressed with constant sincerity and eloquence. He

is not merely a great stylist; he is also a profoundly earnest teacher. There is possibly too much tendency on the part of his readers to yield to the "ruddy glow" of his persuasiveness, without striving to master his ideas. Hence the following questions are important to the understanding of what he has to say:

Lecture I. What is the subject? Explain the meaning of the symbolic titles "Sesame" and "Kings' Treasuries." Is the theme appropriate to the occasion? How does Ruskin feel about the subject? What does he say is the popular idea of the object of education? What does he regard as the true idea? Explain the popular notion of "advancement in life" (p. 10). What motive, according to Ruskin, leads people to desire office, and to "get into good society"? How does he say we are limited in our choice of friends? How may we always be sure of good society? Give Ruskin's classification of books. Illustrate the two main classes. What is his idea of a "Book"? Why should we devote most of the time that we may have for reading to these true books? Explain "Will you go and gossip with your housemaid, or your stable-boy, etc.?" (p. 17). Mention the two conditions for gaining entrance to this "best society." In what ways must we show our love for great writers? What should be the attitude of our minds towards a new book? Give a precise explanation of the figure based upon gold mining (p. 19). What habit must we form in regard to words? What does Ruskin regard as the real difference between an educated and an uneducated person? Explain the expression "peerage of words" (p. 20). What does he mean by "'groundlion' cloaks" among words? (P. 21.) Show how the English language may properly be described as "mongrel in breed." Why does Ruskin advise thorough word study and the learning of the Greek alphabet?

It is wise to use Ruskin's "word-by-word" study of the passage from Milton's "Lycidas" (sects. 20–24) in connection with the study of that poem. Explain all the Biblical allusions and the figurative language in this passage. What is Ruskin's opinion concerning the duties of a bishop? What ideals of life does he present in section 25? What is his purpose in the allusions to Shakespeare and Dante in this section? (Consult Notes, p. 62.) Explain the Biblical quotation at the end of section 26. What advance is next to be made? (P. 33.) Give Ruskin's comments upon the word "sensation" (p. 33). What is his idea of a "vulgar person"? How can we come to feel with the great writers? Discriminate between mean and noble curiosity. How

is a company of gentlemen to be distinguished from a mob? What does Ruskin declare to be the great disease of England, and its effect on the power to read truly? What charges does he bring against the English nation, and how does he substantiate each? Give the substance of the thought in sections 39 and 40. What lessons does Ruskin see in the drawing of Kirkby Lonsdale Churchyard? in the Scythian custom? Who are truly advancing in life? What is Ruskin's ideal of kingship? Give his view concerning war. With what hope does he conclude this lecture?

Lecture II. When and where was this lecture given? Discriminate Ruskin's purpose in the two lectures. (For a better understanding of the last five lines of section 51, read Milton's description of death, in "Paradise Lost," Book II, and Tennyson's picture of death, in "Gareth and Lynette.") What, according to Ruskin, is the one true kingship? What does he mean by the title "Queens' Gardens"? On what grounds does Ruskin object to the expressions, the "mission" and the "rights" of woman? (P. 71.) What had he declared in the other lecture to be the first use of education? How does he apply that principle in discussing the present question? What assertion does Ruskin make concerning Shakespeare's heroes and heroines? How is the catastrophe of every play of Shakespeare caused? What does he say, finally, is Shakespeare's testimony to the position and character of woman? Scott's? Dante's? Express in your own language the thought of Rossetti's poem quoted by Ruskin. Learn as much as possible of the Greek heroines mentioned. What other poets who have idealized women does Ruskin refer to? In what poems? Give the substance of sections 64–66. What does he say about the superiority of one sex to the other? What is Ruskin's idea of the peculiar office of man and woman respectively? his ideal of the home? What must be the character of woman if she is to approximate Ruskin's ideal of her? What is the second question which he is to consider? What does Ruskin regard as fundamental in the education of girls? Make a careful study of the poem here quoted, to discover Wordsworth's ideal in the education of woman. What opinions are expressed in section 72? What science would Ruskin have woman avoid? Why? Give his notions as to the studies to be pursued by the girl and the boy, and as to the difference in method. Give his views on novel reading; on turning a girl loose in a good library; on teachers. What inference does he draw from the life of Joan of Arc? Explain fully the allusions in sections 84–85, and give his inference therefrom. What is the last question that he

considers? What does he say of woman's duty in the state? Give his idea as to the desire for power. Explain the real meaning of "lord" and "lady"; of "king" and "queen." In the concluding sections, how does he develop his real meaning in the title "Queens' Gardens"? Interpret the final section.

Construction and Style. Does Ruskin's writing seem, like Emerson's, to be a series of stimulating observations, expressive of a prevailing high mood, or is it, in the manner of Burke, a reasoned argument from facts to conclusion? The earnest student will draw up an outline of the ideas, and should point out some of the most impressive passages, showing their importance in the essay. Are Ruskin's climaxes, climaxes of logical deduction, or climaxes of eloquence, enthusiasm, and style? The teacher will enjoy helping pupils find melodious passages like those referred to on page xxiv. A comparison with some of Longfellow's picturesque prose and portions of Professor Palmer's rhythmic prose translation of the Odyssey should lead up to a profitable discussion of the definition of poetry given in the second paragraph.

Do you agree with the reason given on page xxiv for Ruskin's precise use of words? Do you consider his language persuasive? Illustrate. Can you point out passages that have "a rich ornamentation and a chaste imagery"?

What formed Ruskin's style? Read to the class a paragraph which has "sublime simplicity of diction." Explain and illustrate the criticism of Ruskin's power of description on page xxv. Comment on Ruskin's statement concerning the virtues of language (p. xxv).

Ruskin's Life and Work. The following topics, based on the Introduction, are suggested for themes or discussions. Those who wish to understand Ruskin better than they can from reading the Introduction are referred to "Præterita" and Collingwood's "Life of Ruskin." (See also p. xxix and the list of his collected works on pp. xxvii–xxviii.)

1. Ruskin's fortunate childhood; his father and mother; his summer tours.

2. Ruskin, the lover of art and nature; the teacher; the philanthropist.

3. The significance of 1860 in Ruskin's career.

4. St. George's Guild.

5. Ruskin's views on work.

6. Ruskin's ideals in life. (See on the page preceding the Introduction the quotations from some of his other works.)

ENGLISH HUMORISTS OF THE EIGHTEENTH CENTURY

Introduction. A fair amount of time should be taken for the study of the "English Humorists." Thackeray's personality is attractive, and furthermore the book is valuable as a study of the very important eighteenth century. The sketches have some continuity, in that they deal with men within a limited period of time, several of whom were well acquainted with one another. As we know from "Henry Esmond" (pp. 69–72), the field was a favorite one with Thackeray.

The introductory part of the book should first be read for the sake of Thackeray's personality, since a student will thereby be more easily able to recognize and appreciate the characteristic touches that follow. With regard to the times, an interesting and supplementary study may be made by comparing Thackeray's picture with several books, in the Standard English Classics, which are contemporary with the times; for Thackeray got his facts from some of these very books. The "De Coverley Papers," "The Deserted Village," and "The Vicar of Wakefield" belong to this class, to which should be added works from any of the writers with whom Thackeray is dealing, — Swift's "Gulliver's Travels" and "Journal to Stella," selections from the poems of Gay and Prior, Fielding's "Tom Jones," Sterne's "Sentimental Journey," etc. Modern books that may be named are Irving's "Life of Goldsmith," Macaulay's "Essay on Addison," and Austin Dobson's "Eighteenth Century Vignettes." The great standard work on the whole period is Lecky's "History of England in the Eighteenth Century," and Leslie Stephen's

"English Thought in the Eighteenth Century" may be profitably referred to. Green's "Short History of the English People" contains a clear account of the times.

The Material. For the most part, the material of all these essays has to do with (1) the facts of the lives and the achievements of the twelve men whom Thackeray is treating and (2) his opinion about the value of these lives, characters, and careers, and his sentiments with regard to them. These two elements, in the intelligent reading of critical essays, should be kept fairly distinct. As to the first, — the facts, — the following subjects for themes or class discussion may be helpful with regard to particular men:

1. A short account of the life of Swift, Addison, or any of the other authors.

2. Goldsmith's experiences on the Continent; Pope at Twickenham; Swift as Dean of St. Patrick's; Hogarth's way of collecting material for a picture, etc.

3. What does Thackeray tell of the temperament of Congreve, Swift, Sterne, and others? What of their early training?

4. Point out important epochs in the lives of Fielding, Goldsmith, Steele, and others.

Taking the essays as a whole, the following subjects, from the point of view of the facts, may prove suggestive for class discussion or for themes:

1. The coffeehouses.

2. Vauxhall, Ranelagh, pleasure resorts of the time. (See references in the Notes.)

3. Government pensions and the patrons of men of letters in the eighteenth century.

4. The Literary Club and its members, Johnson, Garrick, Boswell, and others. (The several members of the "club" might be assigned to different members of the class.)

5. Some eighteenth-century standards and ideals. Compare with those of our own time and also with the preceding times, as Elizabethan England.

6. Eighteenth-century costume. See reproductions of originals by Kneller, Reynolds, Gainsborough, Hogarth, and others, in the one-cent Perry pictures or the Harper black-and-white prints.

7. Compare the extent to which biographical facts are used in the lives of the several "Humorists." Why, for example, is more said of the acts of Swift than of those of Congreve?

With regard to Thackeray's opinions and sentiments, the following may help:

1. Who of the "Humorists" are evidently Thackeray's favorites? What is the reason for his admiration in each case (as the robust manliness of Fielding, the kindness and gentleness of Goldsmith, etc.)?

2. To what does Thackeray object in Sterne, Pope, and others?

3. Whom does Thackeray regard as the most important men among the "Humorists"? What reasons does he give?

4. To what extent does Thackeray take sides, as with Pope and Sterne?

5. Compare Thackeray's opinion of Addison and Steele with that of Macaulay in the "Essay on Addison." Do the writers differ in their facts, their interpretation of the facts, or in their final opinion of these writers? Which view seems to be the sounder, and why?

Construction and Style. The student, after mastering the important facts about the essays and the chief characteristics of Thackeray as revealed in them, should note the more important methods that Thackeray employs. A good way is to take any one of the essays and observe in general how Thackeray marshals his facts. Then a comparison with other essays in the "English Humorists" will reveal what is usual and characteristic. Good subjects for discussion are the different ways in which characters are introduced, the varieties of opening, the differences in the endings, the places where biographical facts most abound, where Thackeray introduces his own views and criticisms, etc.

As to style, the reader will note that Thackeray's language is plain and simple, but that he is nevertheless persuasive in a variety of ways: he wishes us to believe in Sterne almost against our convictions; he accentuates the faults of Steele, but so as to arouse our sympathy; he wishes us to admire and love Goldsmith.

The teacher should point out all through the book Thackeray's use of picturesque, concrete words, — "the ambrosial wig," his face "tarnished with drink," "he was always alone — alone and gnashing in the darkness," etc. So also the conclusions may be noted, where Thackeray frequently becomes more eloquent and where his style is not merely simple but also harmonious, as in the Swift ("silence and utter night," "an immense genius," "an awful downfall and ruin," "like an empire falling," etc.) or the Addison ("the great, deep calm," "a happy and spotless name," etc.), or the conclusion of the Fielding.

The following subjects may prove suggestive:

1. Make a collection of lively concrete words and apt phrases.
2. Mention some passages where you might say, "That is the real Thackeray."
3. Collect various epithets applied to different persons and study them for their aptness and expressiveness.
4. Note any heightening of style or increase of eloquence as the essays progress.

Thackeray's Life and Work. On page 72 of the Study of "Henry Esmond" are some considerations regarding Thackeray's work as a novelist, and the discussion of "Esmond" shows Thackeray's sympathy with the eighteenth century. After reading a sketch of Thackeray's life (see "English Humorists" and "Henry Esmond" in this series) a student may properly try to tell how the great writer was qualified for treating so successfully the life of the eighteenth century. The qualities of the author should be noted, his ideas of good and bad, the trend of his sympathies, and one may well discuss Thackeray's alleged cynicism in the light of these essays. Referring to them a student may verify or refute the account of Thackeray's attitude and character found in the Introduction.

SELECTIONS FROM HUXLEY

Introduction. In the Introduction may be found a brief sketch of the condition of scientific activity in England. One point to be emphasized is that the scientists of the mid-century period were fighting for recognition. Huxley's fighting spirit (he was called Darwin's "bulldog") may have been, as he said (p. 3), inherited from his father, but it illustrates to a greater or less degree the feelings of the scientists of the period.

It is possible that this spirit may have led Huxley to overstate his position. He was pleading his cause before the people (note his address, "A Liberal Education"); and it is possible that, as an advocate usually presents his side of a case to the best advantage, he understated the position of his opponents. From what we know of Huxley's life it would appear that he valued highly the study of foreign languages, and in general the benefits of a classical education.

Not much is included here of the great battle concerning the Darwinian theory of evolution, in which Huxley took a prominent part. Controversy ran high; many believed that the foundations of religion would be undermined. The establishment in 1869 of the Metaphysical Society, in which Huxley and other leaders of the New Reformation met in friendly discussion with prominent opponents, did much to alleviate the bitterness of the controversy.

Huxley is here presented as a great man, a great worker, a great scientist, — not that he followed any accepted body of scientific teaching, but that he was a searcher after truth. Students may like to compare his autobiography with Franklin's; they may like to read some of his American addresses and some of his letters in his "Life and Letters."

"Autobiography." This is written in a quaint, humorous style. The humor of the bee story, of his boyish preaching, of his black eye, of his reception by Sir William Burnett, of the soft plank, will appeal to all. His reference to an able teacher deserves emphasis. Note the change in style as Huxley approaches

what he considers the serious part of this sketch, — the summing-up of his life work (the paragraphs beginning "The last thing," pp. 11–12).

The following subjects are good for short themes or talks:

1. Scholarships in colleges compared with aid from distinguished societies (Royal Society, Carnegie Foundation, etc.).
2. "The interviewer who pervades our age."
3. Was Huxley's opinion of oratory correct?

"On Improving Natural Knowledge." This address is based upon a study of contrasts, — 1666 and 1866. What has made the improvement in man's condition? Two striking incidents — the Plague and the Fire — furnish the starting point. (See pp. 13–15.) How were they then regarded? how now? What has brought about this change of opinion?

The Royal Society, an agent in the progress of science, is introduced like the hero of a novel. Observe the structure of the address. It is interesting to recall that it was this Royal Society that published Huxley's first important paper ("On the Anatomy and the Affinities of the Family of the Medusæ," 1849), and that Huxley later became secretary, and then president, of this association, finally winning the Copley and the Darwin medals. Note the paragraph on page 17, "The fact is," etc., that carries the argument along another step. Well worth studying are the paragraphs on page 21 beginning "However" and "Natural Knowledge is." Read these with the paragraphs immediately following, and observe the development of the argument. At the end of the address recall the Plague and the Fire, and review the argument.

The following topics are suggested for themes or discussions:

1. Plagues and fires of to-day.
2. State aid to scientific societies.
3. Modern safeguards to health.

"A Liberal Education." Tell what you know from the "Autobiography" and other sources about Huxley's own education. Show how he was qualified to speak upon this subject. In 1870

Huxley wrote, "Education should be free and equal; the business of school boards being the provision of a ladder reaching from the gutter to the university, along which every child in the three kingdoms should have the chance of climbing as far as he is fit to go."

Comment on "What I mean by Education." (See pp. 33–34.) What do you mean by education? (See p. 35.) What is meant by compulsory education enforced by nature? What is the distinction between artificial and natural education? (See p. 35.)

Does the argument on page 42, showing the necessity of a sound education for the English people, apply to this country? If one may judge from the address of the people to their sons, what studies would Huxley recommend? What is said about respect for the classics? What would be the effect of the comparison between paleontology and the classics upon a popular audience?

Discuss the comparison of German and English universities. (See pp. 46–51.) Observe the reference to Napoleon (p. 50), —"la carrière ouverte," etc.; that great leader believed that every soldier carried in his knapsack a field-marshal's baton; that success would come to the worthy. Study the conclusion. Compare the situation of to-day.

These topics are suggested for themes and talks:

1. Is education the great panacea for human troubles?
2. What is an educated man?
3. Is the government responsible for "hard times"?
4. Courses of study in a high school.

"A Piece of Chalk." The chalk country here described was of course well known to a British audience. It may be well to recall something of the geological formation of the earth, together with some of the natural phenomena familiar to most readers, — deposits of coal, iron, salt; the changing of river beds and coast lines; the wearing away of Niagara Falls; earthquakes, etc.

Here again there is strong contrast, — the small beginnings, the piece of chalk; and the great conclusion, the history of the formation of the world. Note the composition of chalk (pp. 55–56). Continue the argument, and show that the chalk found upon land and the particles on the sea bottom are identical. The conclusion follows that chalk is the dried mud of an ancient deep sea. (See pp. 60–61.) What other reasons are there for this conclusion? It follows, logically, that certain countries (p. 64) were once covered by a deep sea. How long did it take this chalk to accumulate? (See p. 66.) Changes in the earth's surface produced consequent changes in climatic conditions, etc. (See p. 69.) Note the discussion of the antiquity of earth, man, and animals. (See pp. 70–73.)

Conclusion. The argument is drawn to a close. How have the changes mentioned come about? (See pp. 74–76.) Explain "A small beginning has led us to a great ending." What is the final word?

These topics are suggested for themes or talks:

1. A piece of coal.
2. How does climate influence mankind?
3. The microscope as man's assistant.
4. The effect of this address upon the audience.
5. Various theories as to the formation of the earth.

LIST OF BOOKS FOR SUPPLEMENTARY READING

This list of books, which does not aim to be exhaustive in any sense, presents, in the classes adopted in the preceding parts of the book, certain suggestions for additional reading which any teacher of English may like to do, and some of which he may advise students to do at their leisure. Only a few books from each author are suggested, and these are the ones likely to be most interesting. Some foreign books in easily available translations are added. Few books are included that are not accessible in public libraries or in the excellent collections now issued by many publishers, such as Dutton's "Everyman's Library," Dent's "Temple Classics" and "Temple Dramatists," the Tauchnitz Editions, the Bohn Libraries, Ginn's "Athenæum Press Series," Heath's "Belles Lettres Series," Maynard's "English Classic Series," Houghton Mifflin's "Riverside Literature Series," Holt's "English Readings for Schools," and the Macmillan Company's "Pocket American and English Classics." Attention may also be called to the many new editions of novelists, as Scott, Dickens, Thackeray, Meredith, Trollope, Thomas Hardy, and others, on thin India paper in flexible covers,—a very convenient form for travelers who read. Ward's "English Poets" (4 vols., Macmillan Company), Palgrave's "Golden Treasury of the Best Songs and Lyrical Poems" (Series 1 and Series 2), and Quiller-Couch's "Oxford Book of English Verse" (The Clarendon Press) are standard collections of English poetry in handy form. *As a rule, poems printed in the "Golden Treasury," and authors and titles appearing in the body of this book are not included in the following list, which is purposely brief.*

NOVELS AND ROMANCES

AUSTEN, JANE. Northanger Abbey; Pride and Prejudice; Emma; Mansfield Park.

BALZAC, HONORÉ DE. (Translated by Wormeley, Marriage, Waring, Dowson, and others.) The Vicar of Tours; Father Goriot; Eugénie Grandet; The Wild Ass's Skin; Cousin Pons; Lost Illusions; Modeste Mignon; The Quest of the Absolute.

BRONTË, CHARLOTTE. Jane Eyre.

BULWER-LYTTON, EDWARD G. E. The Last Days of Pompeii; My Novel; Last of the Barons; Rienzi.

CABLE, GEORGE WASHINGTON. Old Creole Days; The Grandissimes.

CERVANTES SAAVEDRA, MIGUEL DE. (Translated by Jarvis, Ormsby, Shelton, and others.) Don Quixote.

CLEMENS, SAMUEL LANGHORNE ("Mark Twain"). The Adventures of Tom Sawyer; Huckleberry Finn.

COLLINS, WILLIAM WILKIE. The Moonstone; The Woman in White.

CRAWFORD, FRANCIS MARION. Saracinesca.

DAUDET, ALPHONSE. (Translated by Lee and others.) Tartarin of Tarascon; Tartarin on the Alps.

DEFOE, DANIEL. Robinson Crusoe; Captain Singleton; Memoirs of a Cavalier.

DUMAS, ALEXANDRE. (Translated by Williams and others.) The Three Musketeers; Twenty Years After; The Black Tulip; The Count of Monte-Cristo.

EDGEWORTH, MARIA. Castle Rackrent; The Absentee.

GOETHE, JOHANN WOLFGANG VON. (Translated by T. Carlyle.) Wilhelm Meister's Apprenticeship.

HARDY, THOMAS. Far from the Madding Crowd; The Return of the Native; Under the Greenwood Tree.

HARTE, FRANCIS BRET. The Luck of Roaring Camp, and Other Tales.

HOWELLS, WILLIAM DEAN. A Modern Instance; A Hazard of New Fortunes.

HUGO, VICTOR. (Translated by Wilbour and others.) Les Misérables; Toilers of the Sea; Ninety-three.

JAMES, HENRY. Roderick Hudson; Daisy Miller; The Europeans; The American; The Portrait of a Lady.

JOHNSON, SAMUEL. Rasselas.

KINGSLEY, CHARLES. Westward Ho; Alton Locke; Hypatia.

KIPLING, RUDYARD. Plain Tales from the Hills; Captains Courageous.

LESAGE, ALAIN-RENÉ. (Translated by Smollett and others.) Gil Blas.

MARRYAT, FREDERICK. Mr. Midshipman Easy.

MEREDITH, GEORGE. Richard Feverel; Rhoda Fleming; Evan Harrington; Beauchamp's Career; The Egoist.

READE, CHARLES. Peg Woffington; The Cloister and the Hearth.

SAND, GEORGE. (Translated by Shaw, Robinson, and others.) Consuelo; Little Fadette.

STOWE, HARRIET BEECHER. Uncle Tom's Cabin; Oldtown Folks.

TURGENIEFF, IVAN. (Translated by Garnett, Hapgood, and others.) Smoke; Annals of a Sportsman.

TOLSTOI, LEO N. (Translated by Hapgood, Dole, and others.) Childhood; War and Peace.

TROLLOPE, ANTHONY. The Warden; Barchester Towers.

POEMS OF ALL CLASSES

ARIOSTO, LUDOVICO. (Translated by Rose, Harington, Hoole, and others.) Orlando Furioso.

BYRON, GEORGE G. N., LORD. The Bride of Abydos; The Giaour; Childe Harold's Pilgrimage; The Vision of Judgment; Matthew Arnold's Selected Poems of Byron.

CAMOENS, LUIZ DE. (Translated by Burton, Aubertin, and others.) The Lusiads; Sonnets in "Dante, Petrarch, and Camoens," translated by Richard Garnett.

CHAUCER, GEOFFREY. The Canterbury Tales, particularly The Knightes Tale, The Nonne Preestes Tale, The Prioresses Tale, The Clerkes Tale.

CLOUGH, ARTHUR HUGH. Poems.

COWPER, WILLIAM. The Task.

CRABBE, GEORGE. The Village.

DANTE ALIGHIERI. (Translated in prose by C. E. Norton; in verse by H. W. Longfellow.) The Divine Comedy.

DRYDEN, JOHN. Absalom and Achitophel; Mac Flecknoe; Alexander's Feast; Palamon and Arcite.

FITZGERALD, EDWARD. Translation of the Rubaiyat of Omar Khayyam.

GOETHE, JOHANN WOLFGANG VON. (Translated by Frothingham and others.) Hermann and Dorothea.
KEATS, JOHN. The Eve of St. Agnes; Lamia; Isabella; Hyperion.
LANIER, SIDNEY. Poems.
MORRIS, WILLIAM. The Earthly Paradise; Jason.
SHELLEY, PERCY BYSSHE. Alastor; Adonais.
SILL, EDWARD ROWLAND. Poems.
TASSO, TORQUATO. (Translated by Fairfax, Hoole, and others.) Jerusalem Delivered.
THOMSON, JAMES. The Seasons; The Castle of Indolence.
WORDSWORTH, WILLIAM. Poems, selected by Matthew Arnold (Golden Treasury Series).

DRAMA

ÆSCHYLUS. (Translated by Morshead, Verrall, Plumptre, and others.) The Agamemnon trilogy.
ARISTOPHANES. (Translated by Frere, Rogers, and others.) The Clouds.
BEAUMONT and FLETCHER. The Knight of the Burning Pestle; Philaster; The Faithful Shepherdess.
BYRON, LORD. Manfred.
BROWNING, ROBERT. In a Balcony; A Blot in the 'Scutcheon.
CALDERON DE LA BARCA, PEDRO. (Translated by Fitzgerald and others.) Life is a Dream.
DEKKER, THOMAS. The Shoemaker's Holiday.
DRYDEN, JOHN. All for Love; Don Sebastian.
EURIPIDES. (Translated by Murray, Way, and others.) Medea; Ion; Iphigenia in Aulis; Iphigenia in Tauris; Hippolytus.
FORD, JOHN. The Broken Heart.
GOETHE, JOHANN WOLFGANG VON. (Translated by B. Taylor, Blackie, Scott, and others.) Faust; Götz of the Iron Hand.
GOLDSMITH, OLIVER. She Stoops to Conquer.
IBSEN, HENRIK. (Translated by William Archer.) A Doll's House; An Enemy of the People; Hedda Gabler.
JONSON, BEN. Every Man out of His Humour; Volpone, or the Fox; Bartholomew Fair.
LYLY, JOHN. Alexander and Campaspe.
MARLOWE, CHRISTOPHER. Tamburlaine; Dr. Faustus; Edward II.
MASSINGER, PHILIP. A New Way to Pay Old Debts.

MOLIÈRE, JEAN BAPTISTE POQUELIN. (Translated by Wall, Page, Van Laun, and others.) The Affected Misses; The Miser; The Misanthrope; The Learned Women; Tartufe.
OTWAY, THOMAS. Venice Preserved.
PINERO, ARTHUR WING. Trelawney of the Wells.
ROBERTSON, THOMAS WILLIAM. Caste.
SCHILLER, J. C. FRIEDRICH VON. (Translated by S. T. Coleridge and others.) Wallenstein; William Tell.
SHELLEY, PERCY BYSSHE. Prometheus Unbound.
SHERIDAN, RICHARD BRINSLEY. The Rivals; The School for Scandal.
SOPHOCLES. (Translated by Plumptre, Jebb, Way, and others.) Œdipus; Antigone; Philoctetes.
WEBSTER, JOHN. The Duchess of Malfi.

NARRATIVE AND DESCRIPTIVE PROSE

CELLINI, BENVENUTO. Life (various translations).
DE QUINCEY, THOMAS. Joan of Arc; Suspiria de Profundis; The English Mail-Coach.
GIBBON, EDWARD. Memoirs.
GRANT, ULYSSES S. Personal Recollections.
HOLMES, OLIVER WENDELL. The Autocrat of the Breakfast Table.
LANDOR, WALTER SAVAGE. Imaginary Conversations; Pericles and Aspasia; The Pentameron.
MILL, JOHN STUART. Autobiography.
PLUTARCH. Lives. (Translated by Dryden, Clough's edition.)
SWIFT, JONATHAN. The Battle of the Books; A Tale of a Tub; Gulliver's Travels.
TROLLOPE, ANTHONY. Autobiography.
WALTON, ISAAK. The Complete Angler.
WHITE, GILBERT. Natural History of Selborne.

EXPOSITORY AND ARGUMENTATIVE PROSE

ARNOLD, MATTHEW. Essays in Criticism; On Translating Homer; Culture and Anarchy.
BAGEHOT, WALTER. Literary Studies.
BERKELEY, GEORGE. Alciphron; Dialogues between Hylas and Philonus.

BROWNE, SIR THOMAS. Religio Medici.

BURKE, EDMUND. Speech on American Taxation; Letter to the Sheriffs of Bristol; Reflections on the Revolution in France.

CARLYLE, THOMAS. Sartor Resartus; The French Revolution; Heroes and Hero-Worship.

COWPER, GRAY, WALPOLE, AND OTHERS. Letters.

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